

# HIT PARADER

NEIL DIAMOND  
ON WRITING

ROY ORBISON'S  
OWN ROCK HISTORY

35 CENTS/CDC

A CHARLTON PUBLICATION

DECEMBER



MUSIC SPOTLIGHT

GRANNY'S GOSSIP

LONDON SCENE

PLATTER CHATTER

THE SCENE

## GET ON UP

NEVER MY LOVE  
SUNSHINE GAMES  
YOUR PRECIOUS LOVE  
YOU KEEP RUNNING  
FOR WHAT IT'S WORTH  
TO SIR WITH LOVE  
PURPLE HAZE  
HEY BABY

HOW CAN I BE SURE  
SOUL MAN  
WE LOVE YOU

PUT YOUR MIND AT EASE  
CAT IN THE WINDOW  
DANDELION

BALLAD OF YOU & ME  
& POONEIL

I DIG ROCK & ROLL MUSIC  
LOVE BUG LEAVE MY  
HEART ALONE  
GIMME LITTLE SIGN  
MUSEUM • 12:30

I MAKE A FOOL OF MYSELF  
GETTIN' TOGETHER  
MAKING EVERY  
MINUTE COUNT

HIGHER AND HIGHER  
I HAD A DREAM  
SAN FRANCISCAN NIGHTS  
THE LETTER

GETTIN' HUNGRY  
WHY DO FOOLS FALL  
IN LOVE

SOMETIMES SHE'S A  
LITTLE GIRL

PEOPLE ARE STRANGE  
YOU CAN'T  
DO THAT

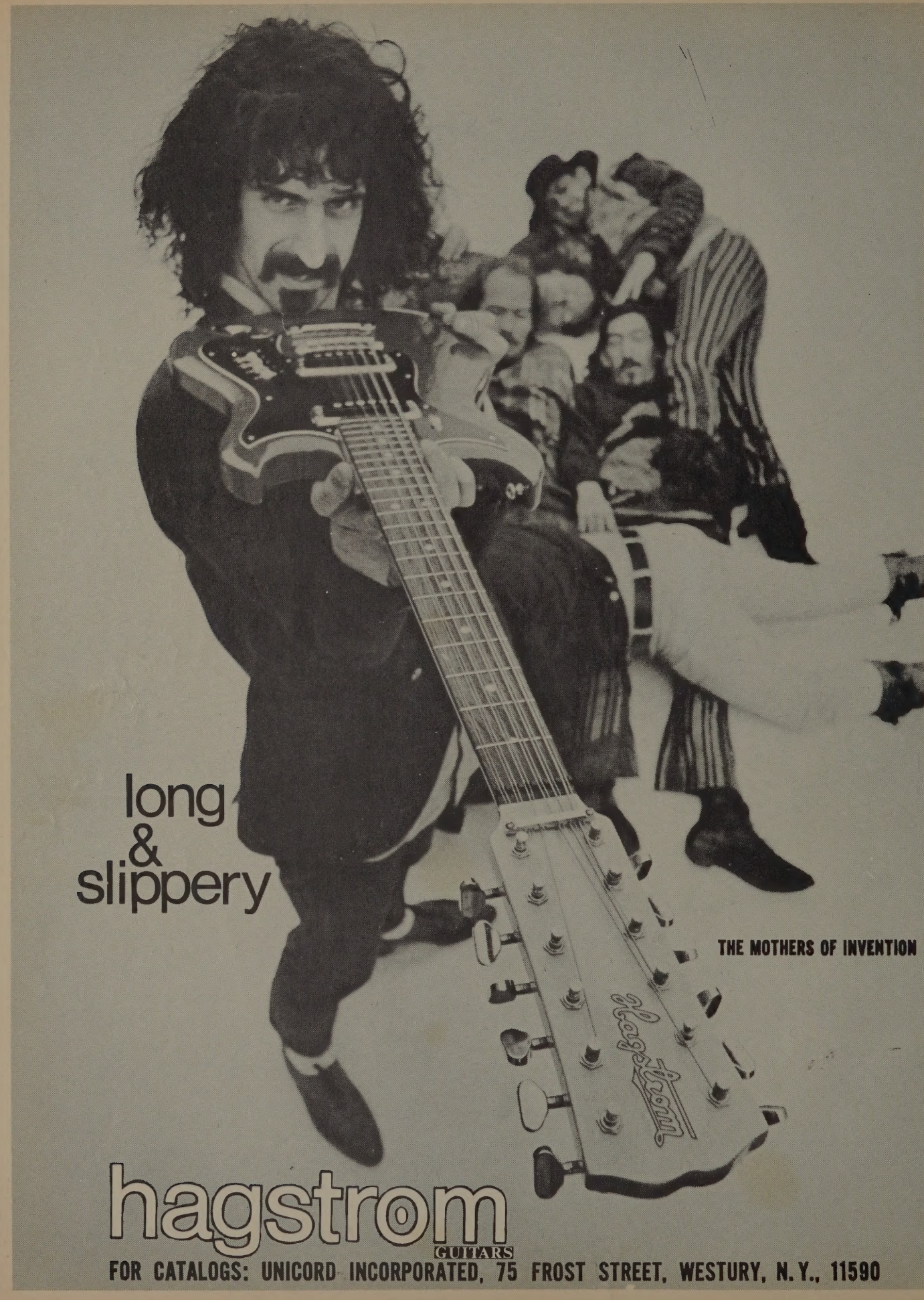
BUTTERFIELD BLUES BAND AFTER HOURS

Plus:

Tribute to  
Zally and  
John Coltrane







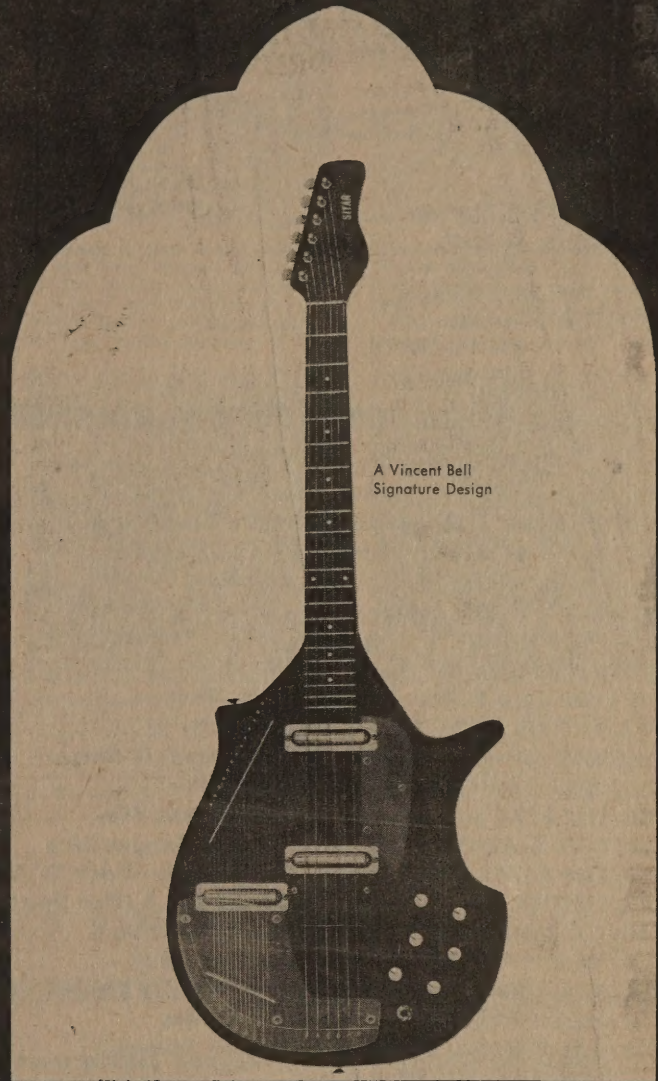
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# hit Parade...

December, 1967

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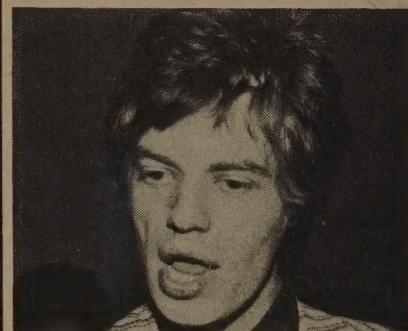
## PARADE OF SONG HITS

● **BALLAD OF YOU & ME & POONEIL**



By The Jefferson Airplane

● **DANDELION**



By The Rolling Stones

● **HOW CAN I BE SURE**



By The Young Rascals

**OVER 35  
TOP TUNES  
.....  
COMPLETE  
SONG INDEX  
ON PAGE 28**





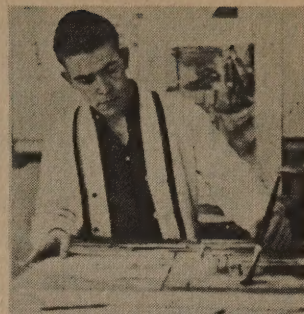
**On his way to prominence**  
"I was an art-studio apprentice when I enrolled. Today I do work for clients such as General Motors—have won five gold medals."  
CARL KOCK, Chicago, Illinois



**Cartoonist at 16**  
"A local tourist magazine now pays me for two cartoons per issue. Your Course is helping me build a bank account for the future."  
TOMMY ISBELL, Corpus Christi, Tex.



**Teen-age student—world traveler**  
"I took your Course in high school, am now an artist and illustrator. My wife and I went to Europe and the Middle East on art assignments."  
HOWARD SANDEN, Minneapolis, Minn.



**Enrolled at 13—has show at 21**  
"I won 17 awards in high school—had my first show at 21. And sales of my art work helped pay for my college education."  
JOE EDD GARNETT, Lubbock, Texas



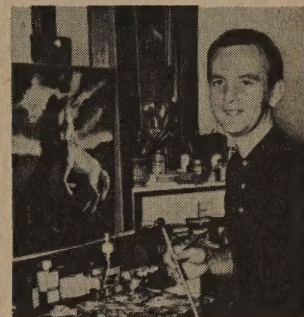
**Husband's push leads to success**  
"My husband urged me to enroll. Now I get jobs from New York and Texas. Word travels—even for a small-town housewife."  
NANCY HOUSTON, Manchester, Ga.



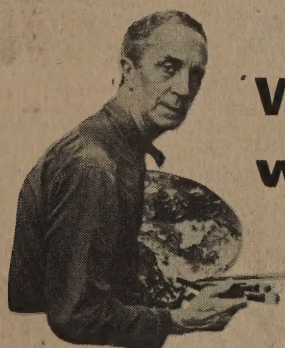
**Farm boy to successful Illustrator**  
"I enrolled while still on my father's farm. At 21 I joined a big Chicago art studio. Now I'm doing covers for leading magazines."  
TAK MURAKAMI, Chicago, Illinois



**Realizes youthful ambitions**  
"I was 20, eager and unemployed when I enrolled. My paintings have already paid for the Course. Last sale brought in five new jobs."  
PATRICIA PIHAJLIC, Rochester, Mich.



**Starts road to success at 19**  
"Since enrolling at nineteen, I've gone on to become an art director, part-time portrait painter, TV artist and frequent exhibitor."  
LARRY GREENWALT, Shenandoah, Ia.



## We're looking for young people with talent for drawing... says Norman Rockwell

We're helping more and more young people win a good life as artists.  
If you show talent—the same opportunity for success will be open to you.

**IF YOU LIKE TO DRAW OR PAINT**—you must have toyed with the idea of "doing something" in art.

Why not explore the idea further? The trained commercial artist lives a very good life today. He's well paid. He does exciting, creative work—full-time or part-time, as he chooses. And he knows that machines can never take his place. The fine-arts painter (even "Sunday painter") is enjoying greater rewards, too. More paintings are bought today than at any time in the history of art, more pictures shown in local shows, more prizes awarded to newly discovered talents.

Does this interest you? Now you can receive the professional training you need for success in art through the highly successful home-study courses developed by some of America's

most successful artists. These distinguished men (listed at left) founded the Famous Artists School. They spent years pouring all they know about drawing and painting... all their priceless trade secrets... into a monumental series of art lessons. As one of their students, you share this knowledge—no matter where you live. You study at home, in your spare time.

**You Are a Class of One.** Your instructors—who are themselves practicing professional artists—correspond directly with you. For each assignment you send in, they spend as much as two or three hours showing you ways to improve your work. They make separate drawing and full-color painting criticisms especially for you. They write you personal letters of advice and guidance. Eventually, they become your friends, eager to hear news of your success, always ready to help you.

As you can see—from the small sample of Famous Artists students pictured above, this training works mighty well.

**To Find Out If You Have Talent** worth developing, the famous artists created a revealing 12-page Art Talent Test. Formerly, the School charged for the test, but now they

offer it free and grade it free. If you do well on the test—or show other evidence of art talent—you are eligible for Famous Artists training. But there is no obligation at all.

To get a copy of the Famous Artists Talent Test, simply mail the coupon. It could be your first step to success and seeing your picture on this page.

**Famous Artists School**  
Studio 5648, Westport, Conn. 06880

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and descriptive brochure.

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Miss } ← Please circle one and print name

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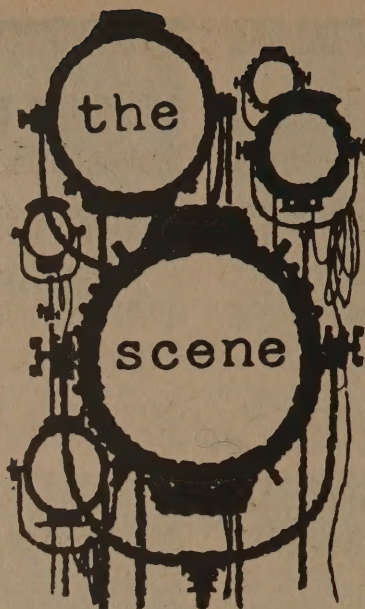
No hard exercises, scales or expensive sheet music — just the easy way DON & PHIL learned to play Guitar by ear. Book contains photos, chords, how to tune, strum, keep time, etc. FREE with each order—large photo of the Everly Brothers with a personal greeting to you! PLUS a book containing words, chords and music to many popular songs. PLUS a chord chart showing you all the chords used in popular music; and as a SPECIAL EXTRA BONUS you will get 2 free Everly Brothers Guitar Picks.

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## A Love Supreme

I will do all I can to be worthy of Thee O Lord.

It all has to do with it.

Thank you God.

Peace.

There is none other.

God is. It is so beautiful.

Thank you God. God is all.

Help us to resolve our fears and weaknesses.

Thank you God.

In You all things are possible.

We know. God made us so.

Keep your eye on God.

God is. He always was. He always will be.

No matter what.....It is God.

He is gracious and merciful.

It is most important that I know thee.

Words, sounds, speech, men, memory, thoughts, fears and emotions - time - all related.....all made from one.....all made in one.

Blessed be His name.

Thought waves - heat waves - all vibrations - all paths lead to God. Thank you God.

His way.....it is so lovely.....it is gracious. It is merciful.....thank you God.

One thought can produce millions of vibrations and they all go back to God.....everything does.

Thank you God.

Have no fear....believe .....thank you God.

The universe has many wonders. God is all.

His way.....it is so wonderful. Thoughts - deeds - vibrations, etc. They all go back to God and He cleanses all.

He is gracious and merciful...thank you God.

Glory to God...God is so alive.

God is.

God loves.

May I be acceptable in Thy sight.

We are all one in His grace.

The fact that we do exist is acknowledgement of Thee O Lord.

Thank you God.

God will wash away all our tears.....

He always has.....

He always will.

Seek Him every day. In all ways seek God every day.

Let us sing all songs to God.

To whom all praise is due....praise God.

No road is an easy one, but they all go back to God.

With all we share God.

It is all with God.

It is all with Thee.

Obey the Lord.

Blessed is He.

We are from one thing.....the will of God.....thank you God.

I have seen God - I have seen ungodly - none can be greater - none can compare to God.

Thank you God.

He will remake us.....He always has and He always will.

It is true - blessed be His name - thank you God.

God breathes through us so completely... so gently we hardly feel it.....yet, it is our everything.

Thank you God.

ELATION - ELEGANCE - EXALTATION - All from God.

Thank you God. Amen.

John Coltrane - December, 1964  
(Courtesy Impulse Records)

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Noted Executive Producer shares two of his lifetime secrets about the fabulous music business!

#1

**HOW YOU CAN REGULARLY SAVE UP TO 50%—**  
on every LP record you buy—forever—without joining a record club!

#2

**HOW YOU CAN EARN FAME & FORTUNE—**  
just by accepting an exclusive new LP and writing words to the music of a tremendous new "break out" group the Ragged Edge!

by JIM CUNNISON

YES, the music business has sure been good to me. That's why I want to reveal two of the secrets I've learned over the many years of my association with famous RCA Victor Records—so you can profit by my knowledge, too.

## How to SAVE MONEY on Records

About record clubs... my advice is be careful! The more attractive the "up front" offer, the greater your obligation. For example, one club offers 12 albums free, but then the small print tells you that you have to buy 13 records at full list price. Always read the fine print and always do the arithmetic. If you accepted this offer you could find yourself legally obligated to spend more than \$60! You also have to be careful not to get "stuck" with records you don't really want. All of the major label record clubs feed your name into an impersonal machine called a computer, and if your "stop card" isn't in on time you get a record you didn't order and don't want. Then, even worse, if you don't pay promptly for the unwanted record, you start getting letters demanding money! What's more, since you have to buy a certain number of records within a certain period of time to meet your club obligation, you may find yourself taking albums from what amounts to a very limited selection. None of the major label clubs offer records of all labels, by all artists. And you always have to wait for weeks (often more than a month) for records to arrive.

Let me suggest a better way for you to save money on records—to order just what you want, and nothing more—and to get them right away without further obligation. That's by ordering direct-by-mail from The World's Largest Catalog that lists over 30,000 records you can have at discounts of 33½%, 50% and more... forever!

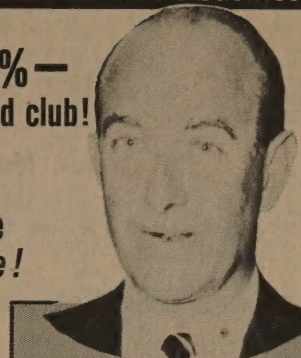
Yes, every LP record—Columbia, RCA, Capitol, A&M, Dot, MGM, Motown, Mercury—any label you can name—more than 300 of them! Everything is available—including Herb Alpert's Tijuana Brass, the Monkees, Beatles, Bill Cosby, Jefferson Airplane, The Doors, 5th Dimension, Mama's & Papa's, Young Rascals, Nancy Wilson, Rolling Stones, Turtles, Humperdinck, Herman's Hermits, Aretha Franklin, Moby Grape, Elvis Presley, the Association, Nancy and Frank Sinatra, the Supremes—all artists and "in-group" favorites at tremendous savings—when you choose what you want from this complete new catalog...which includes records for every taste. Pop, Rock, Group, Rhythm & Blues, Soul, Folk, Jazz, Broadway, Hollywood, Country & Western, Classical, Opera...whatever you, your friends and family like...all at big discounts. And in

addition to this giant catalog, you also may select from monthly hit charts which show the current 50 top pop LPs and the 25 hottest 45rpm singles as played on the radio by your favorite Disc Jockey. All records you order are shipped at once—without long delays.

## How to Get Your Exclusive Preview LP and EARN MONEY from Records

Saving money is great, but how about the opportunities to earn money too? Let me tell you that now, for the first time, it certainly is possible for you to earn big money writing words to music. I know lyric writers who have earned hundreds of thousands of dollars from just one song! Yes, words written to three little minutes of music have literally created lifetime fortunes! But frankly, most of these people were professionals. How then can you, an amateur, hope to succeed? The answer is very simple. I've found a unique way to let you try your hand at writing lyrics that may bring you fame and fortune too. And you don't need to be able to read a single note of music. All you need is a pen and a record player. I supply everything else... including a free LP record.

What I've done is to create an LP record which lets you write lyrics to the "in group" tunes of professional music writers—professionally produced and arranged, professionally engineered—and recorded by the Ragged Edge (just discovered in fabulous Greenwich Village), my new "breakout" group with tremendous hit potential—all under the direct supervision of some of the best music men in show business. You get this exciting preview LP containing just the music—without lyrics or titles. I need fresh lyrics. By sending this LP to you, with full instructions, you can spend just a few easy minutes of listening and writing—and then mail the lyrics back to my office where the best will be reviewed by a



James R. (Jim) Cunnison earned nearly ¼ million dollars while associated with RCA Victor. As a founder of the famous RCA Victor Record Club, he knows what it takes to achieve fame and fortune in the booming music business!

panel of experts. If you're successful, your lyrics will be published, recorded by the Ragged Edge, released and promoted in all areas of the entertainment world—at no cost to you. The lyrics selected will be entitled to earn royalties for 56 years!

It sounds great, doesn't it? That's why I've started the American Music Service—so you can "cash in" on my years of experience in the music business. First you get all the records you want at big big lifetime discounts—forever—every record is available—every artist—all labels—every type of music. Then you get to try lyric writing free. You can try for fame and fortune writing lyrics if you want to. But you don't have to. You decide! Your discounts on records continue whether or not you choose to write lyrics. But there's much more to it than I can describe on just this one page alone. So here's the next step.

The handy coupon below, with only \$1 deposit, brings you the complete American Music Kit—rushed to you at once. Here's what you get: The Ragged Edge LP (you would expect to pay more than \$4 for this record alone). Full details on how you can order all albums at big savings. The giant 300 page Schwann Catalog listing over 30,000 records available. The first of my monthly hit charts showing the 50 top LPs and the 25 hottest 45rpm singles. The valuable "do's and don'ts" Lyric Writing Booklet with full instructions on how you go about sending in the lyrics that may earn you big rewards. You be the judge. If, when examined, it's not everything you expected, just return the Kit within 10 days and your deposit will be refunded without question. But if you decide that you do want to save on records or try for fame and fortune, and after you are completely satisfied that this is a truly remarkable opportunity, simply pay the small bill covering the balance of your lifetime registration fee—only \$3.98, plus a few cents for postage and handling.

Then, forever after, you can buy records at discounts of 33½%, 50% and more. Can you think of an offer that's more fair than this one? If you're a record buyer or have talent, this could be the best small investment you ever made in your whole life. Just one final note. Supplies are strictly limited, so mail your coupon today. Address me at American Music Service, Northport (L. I.), N. Y., 11768. You'll be glad you did.

## 50% Discount On All MONKEES.....BEATLES

As positive proof of the savings registered members may obtain, I will make this unconditional half-price offer to those of you who send in this coupon within ten days: You may take any Monkee Album, any Beatle Album that has ever been released, or ever will be released...all past records and all future records for a full 50% discount...including these current smash hits:



BEATLES  
"Sgt. Pepper's Lonely  
Hearts Club Band"



MONKEES  
"Headquarters"

## These Professional Music Men have created music especially for you!

The Ragged Edge LP you receive on this offer cannot be purchased elsewhere at any price!



Tom Glazer, hit songwriter, leading balladeer, and author of books about music, has written music scores for TV and movies. Tom Glazer records exclusively for United Artists Records.



Charlie Green, hit songwriter, music arranger, record producer and talent manager has conducted music at The White House, and was the "A&R" manager of popular records for RCA.

## SPECIAL NOTE:

If you have talent, write music, or are a member of a group, a special service is available to you. Full details will be provided with your American Music Kit.

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American Music Service, Dept. HP-12  
Northport (L. I.), N. Y. 11768

Yes, Jim—your offer sounds exciting. Rush Complete Kit including Big Discount Record Catalog, Lyric Writing "Do's & Don'ts", and a copy of the preview LP I can use to try my hand. I enclose \$1 deposit with the understanding you will return my money at once if not satisfied. Otherwise you may bill me only \$3.98 additional (plus a small charge for postage and handling) which covers my lifetime registration fee in full. Send my record in (check one box) ☐ Stereo ☐ Mono

Name \_\_\_\_\_ (please print)

Address \_\_\_\_\_

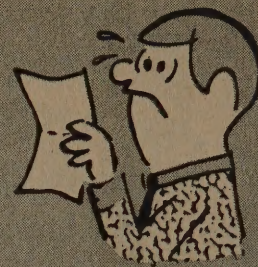
City \_\_\_\_\_ State \_\_\_\_\_ Zip code \_\_\_\_\_

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# WE READ YOUR MAIL



Dear Editor:

It's a bad day. I picked up a copy of a newspaper and the headlines hit ground, "Zal Quits Spoonful." The day somehow is getting worse. I assume that it's true. It says Jerry Yester will be with the Spoonful. I have no idea if that's good or bad or just indifferent.

I keep saying to myself that it was a mistake, but that's not fair either to Zally or Jerry. Zally has a right to be happy with or without the Spoonful. I read the split was amicable. That's as it should be.

Zally was wild, funny, and one of the best musicians on the scene. He knew exactly what he was doing in music.

Will you keep reporting on what he's doing? Please!!! I know what will happen. All the other teenybopper, go-go magazines will say, "I'm so sorry. One of my favorite people, Zal Yanovsky, split from the Spoonful....." and they will go on to say how groovy he was (as if he still isn't) and that will be it. He'll never be mentioned again. You were never like those magazines. Don't start now. It's not too hard to keep in touch. I hope you will. He still has fans. I'm one. Behind him all the way....today and tomorrow.

I hope everything's fixed up now and everyone's happy and still friends.

Zally and the Spoonful forever.

Carol Walden  
6484 Bender Ct.

Sacramento, California 95820  
P.S. Good luck to Jerry Yester. He'll help to patch up the Bad Scene.

Dear Editor:

I hadn't heard much about The Who but enjoyed their "Happy Jack" so much that

I bought their album a while ago. Then I read your article, "Who is Who of the Who" (August '67). Man, they're where it's at! I told all of my friends about the album but nobody else bought it. Then I finally saw your rave review of it in the Sept. '67 issue. I thought, "Well, finally somebody sees what I see in The Who!"

They performed in Seattle along with Herman's Hermits and from what I hear they were even better than Herman! So sorry I missed it.

Thanks for being aware!

Barb Hein

Box 353

Langley, Washington 98260  
P.S. I'd like to correspond with somebody that raves about the Who, too. I love writing to intelligent people! Thanks again.

Dear Sirs:

I am writing you today because I feel that your noteworthy publication should be lauded to the highest degree. Although I am no literary critic, as a musician I feel that I know the difference between information and junk. Most magazines about the "pop scene" are designed for girls. However, your magazine seems to be written to please not only the female readers but male ones alike. Your scope is broad, indeed. I noticed in your mail section that even adults write you, definitely showing appreciation on their part.

My favorite section of your magazine is the part with articles about today's pop artists. I get a kick out of reading about the changes in today's music trends and the new and also established groups. I especially appreciate your giving the "Soul Brothers" some note. Nobody else will, even though they de-

serve it.

You folks must knock yourselves out finding good advertisements to go in your magazine. Frank Zappa's Hagstram spot is the best I've seen, or heard on radio or TV for that matter.

I sincerely hope that in the future those who choose to criticize your publication will make an immediate stop over at their neighborhood psychiatrist or have their glasses changed -- something has to be wrong with their head or vision. If by some stroke of luck I ever get famous (don't count on it) I will want you to have the exclusive interviewing privilege. Keep up your good work.

Victor "T-Bone" Tynes

2006 Chelsea Lane

Greensboro, North Carolina  
27406

P.S. How about something on the new Steve Winwood organization. He's bound to be a spotlight since his departure from the Spencer Davis Group. Of course, he was a spotlight and rightfully so then.

Dear Editor:

I want to make it quite clear to you that I have never before written a letter to a magazine. Letter writing is just not one of my talents. However, in your September issue of Hit Parader, there is a letter signed "a reader." This reader wrote to you about a group that I'm crazy about, Simon & Garfunkel. I have been simply mad about them for several years now and I must say that yours is the first mag I've seen that does them justice. The August Hit Parader was the first issue that I bought (it featured an article on Paul Simon) and when I say that your magazine is the best, don't think that I'm kidding you. Everything about Hit

Parader sends me. I do feel that the interviews are a little overdone, though. They should be confined to music and the artist with whom the interview is concerned. For that is what Hit Parader is all about. Political view should be left out. Thank you for doing an excellent job.

Forrest P. Newton

R.D. #2

St. Albans, Vermont

Dear Editor:

I read something in your September issue that really upset me. The article on the Who: man, what kind of guys are they? They're not musicians! A lot of good musicians are coming from England, but The Who? I think they should be banned! They are a plague to good music.

Larry Shell

Route 1

Niceville, Florida

P.S. Anyone can tear up equipment and blow the stage up!

Dear Editor:

I'd like to say a few things to those Monkee Haters. First, the Monkees may be a fabricated group but they all knew how to play their instruments; the only reason the Monkees had another instrumental group on their first LP was because they had not yet learned to harmonize. This, of course, takes practice.

Another thing--you Monkee Haters have to admit that the Monkees are popular, and so you just can't discard them as garbage. Incidentally, the Monkees aren't my favorite group but they do rate. The first point which I made has

(continued on page 52)





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# Fly, JEFFERSON

*At The Controls This Month:*

*Jack Casady*

When most of his friends were listening to Elvis, Carl Perkins and Gene Vincent, young Jack dug Muddy Waters and Little Walter. He found an old guitar in the attic and learned to play—first bluegrass, then an attempt at the blues. His first group included Jorma Kaukonen, who's now lead guitarist in the Airplane.

Here's Jack:

I didn't get very far with my music lessons because I was lazy. I stopped lessons and started listening. I went around and heard every band I could find. I tried to play along with every record on the radio and learn the changes. I bought records every week. I liked Jim Burton, the guitarist who was with Ricky Nelson, and Scotty Moore, with Elvis. They were Nashville cats. I liked blues guitarists like Sonny Boy Williamson, Muddy Waters and Little Walter. Also, I really dug Bill Doggett's guitar player, Billy Butler. He's still a very fine guitarist.

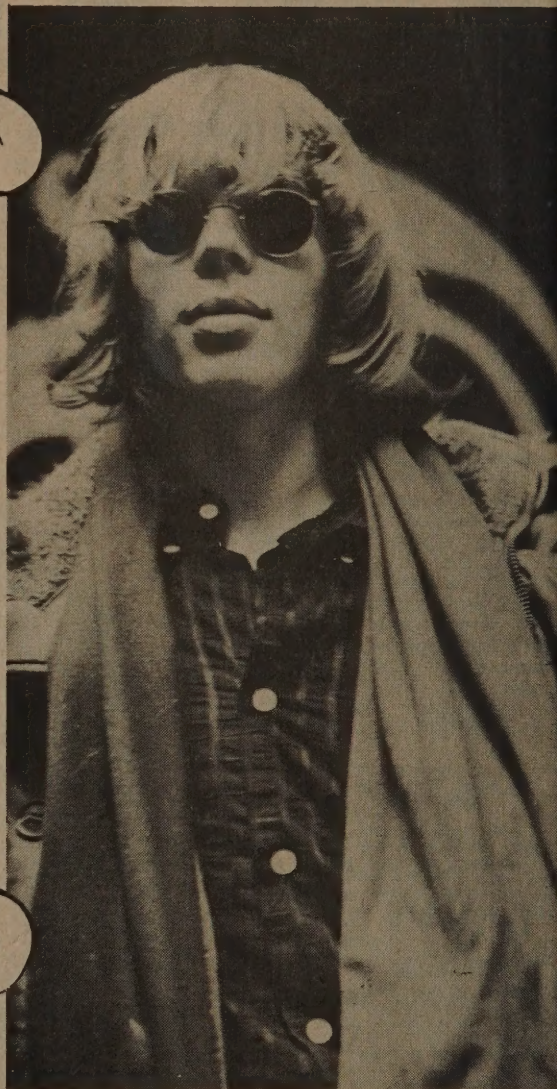
When I was fifteen, I had a group with Jorma. He was about eighteen. I played lead guitar and he played rhythm. We played dances and things and got \$10 a night. In fact, I was working one of the lowliest bars in Washington, D.C., when I was fifteen years old.

One night I found a bass and there were about four guitar players onstage, so I thought I'd learn to play the bass. But at that time, I was trying to play it like a guitar and it seemed very awkward to me. But I played it.

Also, at that time bass players were very scarce, so I made a lot of extra money. But I didn't play it very well. Now, I try to play very melodic and supporting at the same time. I'm not trying to play the bass like a guitar, though.

Three or four years after I started playing the bass, I stopped music completely for about two years because I got very discouraged with it. I spent three years in college. The first two I majored in music, then I switched to English and philosophy.

When I took up the bass seriously after I'd stopped playing for a while,





# AIRPLANE

We've noticed that most of the fan magazines haven't been running many full-length articles on the Jefferson Airplane. Probably it's because the group won't lower itself by filling out those silly "1000 Things I Really Truly Love" questionnaires, or by revealing their intimate secrets, like their favorite food and do they date fans and what they dreamed about when they were children.

Each member of the Jefferson Airplane is a serious and talented musician, but unfortunately not too many magazines consider a group's music as important as all the "secret confessions" baloney. Hit Parader is happy to bring you another interview dealing with the Airplane's music. This month, our subject is Jack Casady, bass player.



I was determined to get more out of the instrument. I was tired of playing just time and simple rude chord changes. I listened to good bass players and horn players, from West Coast jazz to bebop to soul funk and hard bop.

I was stagnating in Washington, D.C. I was teaching guitar, bass and music theory, I had about forty students and I was going to college for about eighteen or twenty hours a week. I was just filling up my time and not doing anything really productive. I was getting more and more discouraged when I got a phone call from Jorma who said the Airplane needed a bass player. It was a point of departure for me because I wanted to break away from familiar ties that tended to hang me up. It got me interested and gave me some drive and life again.

I came into the group three months after it was formed. They started with more folky material. That's how, in the beginning, we were labeled folk-rock, which we're trying desperately to erase. I guess the only thing you can call us now is contemporary rock and roll.

We came up differently from most groups. We got our reputation from people who heard us in-person, then the records followed. We didn't manufacture a recorded sound. A lot of groups with hit records have nothing to offer in-person.

Our music has evolved. We've changed our tunes immensely from when we first played them. There was a year and two changes of personnel between our first and second albums. We do all our songs differently onstage from the way we recorded them.

We want to keep the group tight with the same people and grow. That's all. □

(Next month we'll talk with another member of the Jefferson Airplane. Meanwhile, keep your ears open for their third groovy album on RCA Victor Records).





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# MARK LINDSAY The Entertainer

*Well, here's the last half of our interview with the Raiders' lead singer. He says some really swell stuff.*



"In the early group Paul and I were the main attractions. He used to stand up and beat the keys on the piano a la Jerry Lee Lewis and I would lie on my back when I played the saxophone.

"At that time I had a very soft voice and everybody had to quiet down. Our guitar players used to sit in chairs and play, but we had a pretty bouncy drummer.

"We've always tried to be entertaining as a group - that's been our basic theme and we still try to carry it through today.

"When Paul re-formed the group in Portland, he wanted a show band. So we started doing little steps, and then whole routines that grew out of spontaneous things that happened on stage. We always had some semblance of order in our movements on stage.

"Basically, it's still a lot of fun. The band has been together something like seven years and it's still fun. The audience is obviously enjoying the show and that makes the whole thing worthwhile to me.

"I've actually been writing songs for a long time, but not seriously until I joined the band. On our 'Midnight Ride' album, there's a song called 'Melody For An Unknown Girl.' I wrote that melody when I was sixteen. I was going for a long walk on my grandmother's farm and the melody just popped into my head. I was never able to write words for it. The melody stuck with me for a long time and I made several attempts at putting a lyric down but I could never do it.

"My first song with words was 'Sharon,' which I did when the group was about a year old. It seemed like the thing to do.

"The first songwriting for the group came when I was honking on my sax and Paul played piano. That's how melodies came. Later, when we would be doing songs for records, we needed vocals, so we just set words to the melodies. It came out of necessity simply because we needed songs.

"When I was in grade school, I was always pretty good with poetry. Rhymes came to me pretty easy. I've always been lucky that way. You know - Moon with June and spoon and croon, and moon and soon. Of course, those words have seen better days.

"If you wanted to name one person who has had the greatest impact on







modern music in the last ten years - it would have to be Bob Dylan. He said songs don't have to be done lyrically like "Moon-June." Then the Beatles set new standards musically. Between the Beatles and Dylan, music progressed quite a bit from where it

had been stuck for the last twenty or thirty years.

"We wrote 'Good Thing' as a kind of theme for an idea. 'No matter what your hang-ups are, there's always a better way and I'm going to show you because I know.' That's what the song

says. We were just kicking ideas around and this theme came up, so we elaborated on it. Sometimes songs are written that way.

"Sometimes we actually get inspired by an idea and we want to tell somebody about it. A very simple song with an inspirational idea behind it is 'Little Girl In The Fourth Row.' On stage, sometimes, I see people in the audience and I think, 'Wow there's a groovy person. I'd like to know her.' But I can't. When I get off stage, I have other things to do and the audience goes home and I never see that person again. This song expresses that.

"Paul and I used to write our material but now Terry Melcher, our producer, works with me. I suppose it's convenient because Terry and I live together. We don't have a specific part of the day to write. We work on songs as ideas come up.

"For some reason, most of my ideas occur while I'm driving. Maybe it's because I enjoy driving. It relaxes me.

"A lot of it also happens in the recording studio. It seems like the studio is a great stimulant. Song ideas just crowd my mind when I walk into the studio. A feeling of elation comes over me as I walk through the door of studio A at Columbia. It has a peculiar smell - all its own. I'd know it even if I were blind-folded. A lot of good things have happened to me there. Maybe that's why.

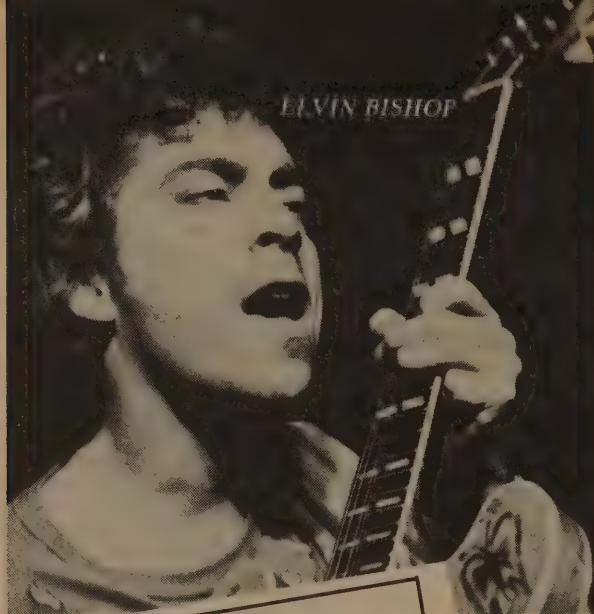
"A lot of times we'll be recording a song and during a break I'll run into a little room that just has a piano and write. I've done about four or five songs in there.

"When we record, we usually have a basic idea in mind. Most of the time songs are changed and rewritten as we record. We have also re-recorded whole songs when we got better ideas.

"I have absolutely no idea what I'll be doing ten years from now. I like performing very much. When Paul Revere and the Raiders have had it, which won't be for several years, I want to keep going, hopefully into films. The legitimate stage is also a challenge to me, although it's a lot harder than films. If I could get into musical theatre, I would - although I don't know what kind of a legitimate voice I have. I like the idea of stage work because the audience is right there. You know immediately whether or not the audience believes you. There will be some films coming up shortly for the Raiders which will fulfill one of my lifelong ambitions.

"Paul and I have been together since the beginning of the Raiders. So we're as close as two guys can be. We've seen twenty-seven Raiders come and go, so I won't be leaving here for a long time. Right now, I'm very happy here." □





## Part 1

# After Hours With The

"The Gemini People' is a very good tune. Sometimes you....."

"Ninety per cent of it is just responding to what the other guys are doing..."

"...and it's very hard...."

"It's not hard. It's out of sight!"

"No, it is hard because I'm not a lead instrument," says Bugsy, the new bass player.

"I thought we had some real nice grooves in your solo tonight," Elvin tells Keith. "But I was a little bit tasteless at the beginning."

"I don't recall," says Keith, the trumpet player. "You know, when everything in the background is really groovy when I'm playing, I don't realize it so much. Whereas, if it's not groovy, you tend to notice it."

"Right."

The new Paul Butterfield Blues Band has just finished another house-shaking set at the Cafe Au Go Go in Greenwich Village and now most of them are sitting in the Dugout bar across the street going over the night's music.

The band is more alive than it's ever been. Every set explodes with the enthusiasm of musicians who really dig what they're doing. Everyone is deeply involved, offering praise and constructive criticism of each other's playing. The new Paul Butterfield Blues Band is getting deeper and deeper into a whole new bag of sounds and they're all excited about it.

Three new members have sparked a musical chain reaction in the group. Last March, Paul added tenor sax player, Eugene Dinwittie and trumpeter Keith Johnson to the line-up. Bugsy Maugh, who has a great voice, replaced bass player Jerome Arnold around the same time. The impact of three brand new musicians in the band has wrought changes in Paul's vocals and harmonica playing, Elvin Bishop's guitar sound, Mark Naftalin's organ voicings and Billy Davenport's drumming.

Often, in the past, the rest of the Butterfield Band seemed overshadowed by the loud and dazzling technique of former

lead guitarist, Mike Bloomfield. But since Mike left to form his own group, everyone in the band has been coming on much stronger. Once Gene, Keith and Bugsy began contributing their ideas, the Butterfield Band overflowed with fresh and subtle and far-out combinations of sound.

(Interviewing a group about their music is an often fool-hardy task since most people are reluctant or unable to describe abstract sound with words. Usually a lot is lost in the translation. But all the guys in the Butterfield Band are articulate and most of their remarks recorded here are from conversations among themselves, rather than in response to a formal question.)

Bugsy starts thinking aloud, "It's interesting to know how many times you can go through a song and really change it every time you do it."

"Not change it completely," suggest Keith, "but the variations are so funny."

"That's where a lot of groups go wrong," Bugsy says. "Where?"

"They take the same song and they play it the same way night after night, cut and dried," Bugsy says.

Someone asks Paul Butterfield how long the new guys have been in the group.

"They've been with us three months," says Paul, "but we had the idea for a long time."

"What made you want to add horns?" asks your reporter, innocently setting the stage for a typical Butterfield Band gag.

"Because we had the idea for a long time," is Paul's inevitable punch line.

Undaunted, the reporter rephrases his question: "Were you trying to develop any specific new sounds for the band?"

"No," Paul replies. "None of us had really had any kind of experience in working with horns...at least not like what we're trying to get into now. We're just learning new things now..."

"You've worked with horns before, haven't you, Paul?" asks Keith.

"Yeah. I've worked with horns before. Elvin has worked with them, too. I think everybody has. But now we want to use them our own way," states Paul.

"We knew certain things that you could do with horns...things that had been done before," explains Elvin. "But we didn't realize exactly how groovy it was going to be until we



L. to R. MARK, GENE, KEITH,



PAUL BUTTERFIELD



BUGSY



# BUTTERFIELD BLUES BAND

tried it. Our horn players are very good individual musicians and they've really given us a lot of good ideas.

"Mark, our organ player, who has a degree in music, has given us some very original ideas on how to use the horns. All of us have contributed to the arrangements we're using now."

The sound of the new Butterfield Band is an exciting, shifting, kaleidoscopic combination of blues, jazz and even a little rock and roll.

"We're trying to get into some different variations," says Paul.

Gene Dinwittie turns from his conversation with a young lady at the other end of the table to add, "It always turns out blues."

"Those of us who have worked without horns for the last four or five years have learned so much since we added them. We've become aware of the intonation and approach of horn players. Before, we had two guitars and we were using too much volume, which is a drag," Paul comments.

"The whole thing is much more musical now. The horns made us come down in volume so we can hear what they're doing. It's made us more sensitive to certain sounds we weren't aware of before. It's very good for your ears," says Elvin. "We all listen more now."

Everyone agrees. Then Elvin expresses his feelings on music: "It's our life, man. I'm not kidding. I'm not doing anything else."

"Me neither," adds Buggy.

"Sock it to me," grins Keith.

"It sounds corny, but we're dedicated to it," Elvin admits.

"Right," agrees Keith. "Hey, dig it. I think since the horns have been in the band that Elvin and Paul and Mark are playing more horn-like in their phrasing. Most jazz piano or guitar players try to play horn-like phrases. There's one jazz guitarist, Chuck Wayne, who took up the trumpet just so he could get into breathing and phrasing in a vocal sort of way. I know that Elvin gets into string things, but he also gets into melodic lines and phrases."

"The main thing that I've got from horns," confesses Elvin, "are things like Coltrane and Gene do - just clusters of notes with a really human sound to them. So many guitarists play like pianos. They just play dry notes. Horn players can bend notes and make them very human-sounding. That's what I'd like to do."

"Gene and I have been interested in human kind of sounds for years," says Keith. "People have told us that some of

the sounds we get into on 'Gemini People' sound like jungle animals. But that's not where my mind is at. Obviously, I'm not as strong as I should be, because if I was getting my feelings across more effectively it would sound human. It's about people, not about animals."

"Yeah. But people are animals," interjects Paul. "When you get down to the real nitty gritty, all you are is an animal walking on two legs, waving your arms and talking your thing."

"Speech is just an arbitrary thing. Speech is an abstraction of feeling," says Elvin.

"Yeah. But what I mean when I'm getting into 'Gemini People' is not tigers in the jungle. That's not what's on my mind," Keith insists.

"But we're animals just as much as tigers in the jungle are," states Paul.

Tarzan and Jane are brought into the discussion for a while, but Keith explains that his trumpet solos are an attempt to express human feelings that can't be put into words.

"Yeah," exclaims Elvin. "I would be completely wiggly if I didn't have music as a way of letting things out. Music is a beautiful way of cheating at the game of life."

"You take all your worse feelings...if you can express them successfully in music it makes you feel so good."

"I don't agree with you, man," says Buggy. "That's not where music is at. It's not beating out your frustrations."

"It's part of it," Paul insists.

"I can beat a string off my guitar, or, if I feel tender, like when we do the drone thing on 'Gemini' with the harmonica, and we do a good solo, I just picture green fields," says Elvin in a very soothing voice.

Finally, everyone agrees that music can express both anger and happiness and every other emotion.

"Why is it when we talk about music, we always end up talking mostly about 'Gemini People'?" asks Keith.

Among the possible reasons offered by various members of the band are: "It was such a groove tonight," "It was the last thing we played," "I feel it's a big outlet" and "It's my favorite tune that we do. It's the one that I enjoy playing most."

The conversation continued into the night, with many more topics being raised - but that's another story and it will appear in a future issue of Hit Parader.

When you hear the new Paul Butterfield Blues Band in-person, you can be sure that their music will be as lively as their after-hours discussions. □ don paulsen



# Bringing The BEE GEES

## Into Focus



The Bee Gees sound like the Beatles, they write songs like the Beatles do and they have the same music publisher. There can be only three logical explanations:

1) Science fiction writers like to explore the possibilities of the Parallel Worlds Theory. Their hypothesis is that there is another planet Earth, exactly like ours, with all the same people and places and things, only in another time dimension. In these stories, people step from one world into the other. Perhaps the Bee Gees are the Beatles' doubles from a parallel world.

2) When a pop music group becomes a "bloomin' phenomenon," audiences are continually screaming for more. But the Beatles can't fulfill all the demands for personal appearances and there's a limit to the number of high quality songs they can write each week. One solution is to create a new group that's almost a mirror image of the originals. Are the Bee Gees carefully groomed carbon copies?

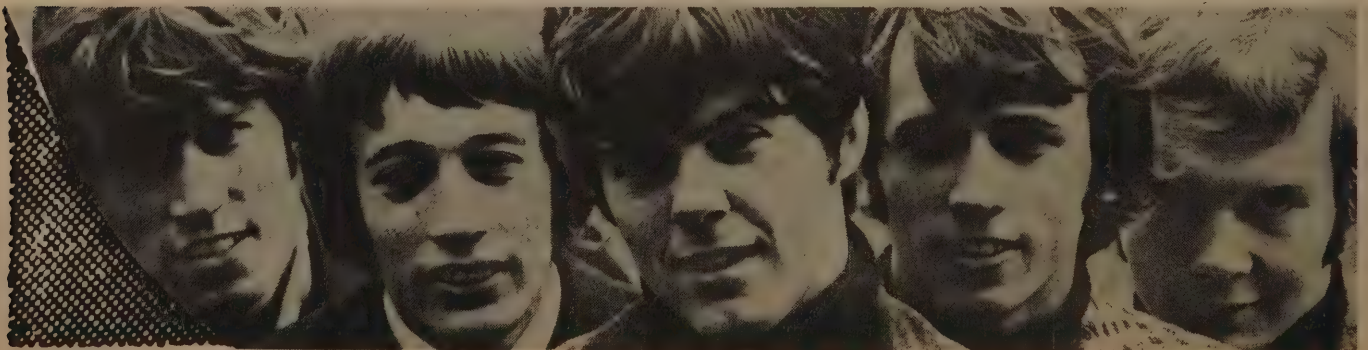
3) The last explanation, the simplest of all, is probably closest to the truth. The similarity between the Beatles and

the Bee Gees is pure coincidence. After all, the Bee Gees came first.

The charter members of the Bee Gees – Barry Gibb and his younger twin brothers, Robin and Maurice – formed a group in their hometown of Manchester, England in 1956 and appeared at a Saturday morning amateur show. Barry was eight years old. The twins were six.

In 1958, the family emigrated to Australia. Within months of their arrival Down Under, the Bee Gees were on the "Talent Quest" radio show. Two years later they had their own TV series.

Meanwhile, back in England, four guys





with short hair, wearing leather jackets, were just forming a group. They called themselves the Silver Beatles.

The Bee Gees' first single, "Three Kisses Of Love," was released in Australia in January, 1963. It reached the top 20 and was followed by a string of hits.

But eventually the group realized that they still had a long way to go.

"The music scene in Australia is very small, with very much back-stabbing, if you know what I mean," explains Barry. "There are only about three major managers in Australia and they're all sort of tin gods."

The Gibb brothers avoided the crooked managers by having their father handle their business affairs.

"Our early songs were very good for Australia, but England and America are a much bigger scene," Maurice admits. "We'd been up and down and up and down so many times it just wasn't funny. Nobody is a star in Australia alone. A star is somebody who'd been all over the world."

The Bee Gees returned to England in February, 1967, determined to reach a wider market.

"We were prepared for the worst," says Robin. "We were prepared to starve when we got over there."

But their fame had preceded them. And the Bee Gees had sent a demonstration album of original songs to Brian Epstein's office. On February 24, 1967, the Gibb brothers were signed to Epstein's NEMS management organization. They also added former child movie star, Colin Peterson, as their drummer.

The Bee Gees' biography states that "New York Mining Disaster, 1941" was recorded after they'd signed with NEMS. The Bee Gees say it was on the demo album they sent to NEMS. "It's a weird song about death that no artist would dare record," says Barry.

"When we went into the studio to record 'New York Mining Disaster,' it wasn't even written. We write all our songs in the studio or outside on the stairs. Robin and I were sitting on the steps outside the offices of Polydor Records in England. It was nighttime, all the other offices were closed, we were doing a demonstration record and we didn't know what to do. The mood just hit us. It was dark. We were singing to each other. We sort of realized the story."

They recorded six or seven versions until they got one they liked. Bill Shepherd, their musical arranger, added the strings under their direction.

Robert Stigwood, joint managing director of NEMS, told the group if they released "Mining Disaster" as their first single it would be a hit. They didn't believe him. The record was an international success. Now they listen.

The three Gibbs are very prolific song-



writers. Most of the tunes on the first demo album were recorded by other artists, including the Tremeloes, Billy J. Kramer and the Unit 4 Plus 2. One song, "Gilbert Green," done by Gerry Marsden, who had recently parted company with the Pacemakers, is about a songwriter of one hundred and twenty-five years ago who dies in a fire while writing a beautiful piano concerto. One hundred and twenty-five years later the concerto is found and is played for the first time. The song is done by Gerry with the concerto coming in at the end. An all-instrumental version of the concerto was also released as a single by the Bee Gees' arranger, Bill Shepherd. That gives you some idea of how far out the Bee Gees can be. They're trying all sorts of ideas and they don't want to be labeled with any rigid style of music.

"Too many groups get hung up on a sound. They keep to one sound and feel that they need it. They're afraid they'll lose their identity. I think it's better if you can vary your sound from record to record and even on an LP from track to track. You get a wider appeal," says Colin.

"The whole pop music scene is getting more complex. A few years back there was one set trend. Today it's taking several different avenues. Where they'll all lead I don't exactly know, but it's much more interesting now."

Colin describes the Bee Gees' musical avenue as "a general team effort...a unity of thought between us. The group still has an awful long way to go in its music. We can create a lot of unusual material and make some contribution to music in general."

The group's method of recording was described by their drummer: "We start off with bass, drums and rhythm guitar

on one track. The next track usually adds harmonium, organ or piano, played by Maurice. On the third track we do the back-up vocals...the chorus. Then we mono all the three tracks to one and we're left with three more, two of which the orchestra goes on. We put the vocal on at the end.

"On 'Mining Disaster' we only had about three or four pieces in to help us...cellos, a bass clarinet and a few oddball instruments.

"On the second single, 'To Love Somebody,' I think there are twenty-six pieces. We're not making a habit of this, but when we started on the song we all agreed that it just needed a big orchestra."

Since many of their recorded songs use an orchestra and are subtle, sophisticated and un-danceable, the Bee Gees needed a more dynamic sound for in-person appearances. Vince Melouney, a leading Australian guitarist who had recorded with the boys in Sydney, joined the group.

"If you have a sophisticated sound onstage, it just doesn't go down because it doesn't create a great deal of excitement," says Vince. "The kids just don't want it. In concerts we play loud and use a lot of feedback and a lot of guitar breaks."

The Bee Gees' future plans include more than sophisticated albums and loud concerts. Early next year they go to Africa to film their first movie, "Lord Kitchener's Little Drummer Boys." It's about five vaudeville entertainers who are drafted into the Boer War. The Bee Gees will write the music score themselves.

The movie could very well be another "Hard Day's Night." Hmmmm. Maybe there's something to that Parallel Worlds Theory after all. □ don paulsen







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# EXTRA! THE ENGLISH SCENE by....

## \*\*\*\*\* MONKEES \*\*\*\*\* \* PAUL JONES \*



The Monkees' press conference was really very disappointing. There were some journalists with feeble questions, others with impertinent questions, obviously trying to get a controversial reply about the money the boys earned. But apparently the boys and management were satisfied with it.

Later that evening, on a tip-off and a hunch I had, I went to the Top Of The Pops TV Studios. Everyone there was convinced that no MONKEES would come. I stuck it out though, standing near the deejay's corner and in sight of the door. Sure enough, MICKY DOLENZ came in with SAMMY and CYRIL BLACK of Screen Gems. The atmosphere changed when the audience realized he was there. The excitement ran through the whole studio.

When the show was over, MICKY refused to come down from his perch until he had signed as many autographs as he could. Then, through to HARRY GOODWIN'S dressing room. (He's the official T.O.T.P. photographer). Once there, away from the crowds, MICKY and SAMMY posed for some pictures (very "togetherness" ones). In fact, MICKY only did two shots on his own - he blinked on the first one, so it had to be done again.

Then we went down to the club for a quick drink whilst their car was brought round. Then they were off and away.

It was later that night that my patience was really rewarded. I met JIM EDMONSON, the Monkees' chauffeur, and we went up to the fifth floor.

I got past the three strong-arm men outside the lifts on MONKEES' floor. The next minute

I was in one of the rooms, cokes, etc. were ordered and JIM had gone on a MONKEE hunt.

"Hi!" drawled MIKE NESMITH as he walked in and dropped himself into the armchair.

"It's a bit late to be apprehensive, isn't it?" he parried when I asked him how he felt about the shows.

"We just hope that we do shows that will satisfy us. We are a bit apprehensive about the fans, though...hope they don't get hurt...or that we get torn to bits! But with JIM handling that, it should be cool."

So saying, MIKE suddenly spotted a table piled high with that day's mail..."Hey! I see...you put all the mail addressed to us collectively onto my pile because DAVY'S one is so high above the rest," and with those words he glanced through his pile, but without opening anything.

Then, after chatting a bit more, he stood up...

"I have some people waiting for me so I must split...it's been nice meeting you and I guess we'll see you again before we leave. Keep in touch with JIM. I hope you dig the show!" We shook hands, and he left escorted by JIM to be "got" out of the hotel in one piece.

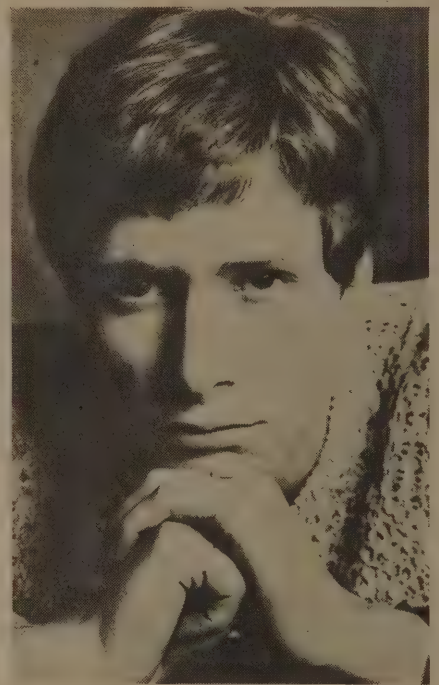
The show on Sunday night was a gas. Except for the screams - I couldn't hear myself think when I left - let alone speak!

I was lucky enough to have a seat in the front row and, apart from photographers, there was nothing blocking my view.

To look at, they had a very tight, slick and professional act. What I heard through the

PAUL JONES is looking forward to the Hollywood Premiere of "Privilege". "I'll be able to go to San Francisco, a thing I haven't managed to fit in on other visits to the States," he said when he arrived back from a hectic 5 days of non-stop press interviews in New York. "I did twenty-seven interviews altogether, each one lasting for at least an hour, and virtually every meal tied up with a different journalist."

"I did manage one night away from it all. I went down to the Village Gate (a NY jazz club) to hear MILES DAVIS." He also came back raving over the talents of a 16-year-old girl called Janis Ian. "She writes incredible lyrics and sings them so well," he told me.



screams was good. It would have been groovy to have heard PETER'S banjo-plucking completely - as it was only heard at odd notes.

The only time the screaming stopped was when they all pleaded for quiet so that they could sing "Happy Birthday" to one of their entourage. But even then the noise was fantastic - because the whole stadium was singing along with them.

As far as I could make out, they did all their hits, and a selection from their albums. There was no doubt as to whether they were playing themselves or not. They couldn't have mimed that act!

They are essentially a scream-agers group. I would like to hear them in a small club before passing judgment on their music. Entertainment-wise they certainly gave people their money's worth - I dug it for an evening at a show!



# \*\*\*\*\*ODDS & ENDS\*\*\*\*\*

THE MOVE topped the bill at a big ball in aid of the Free Radio Campaign recently. The climax of their act was when their lead singer, CARL WAYNE, destroyed a life-size effigy of Prime Minister HAROLD WILSON with an axe. THE MOVE are renowned for their aggressive type of act - but recently gave up their "destruction" scenes..."But it seemed very apt to bring it back in for this occasion," said CARL afterwards. Despite pleas, petitions and demonstrations our Pirates have all closed down except for one - Radio Caroline. The ship from which she is broadcast has been moved to off the coast of Holland. D-Jays ROBBIE DALE and JOHNNY WALKER have also moved out of England. They risk prosecution if they return, as, by broadcasting, they are breaking the law. It is now illegal for any British citizen to work for the Pirates. ROBBIE and JOHNNY are missed by their friends, but loved by the fans...the shows are coming through loud and clear! Long Live Radio Caroline!

ANIMAL VIC BRIGGS was overheard to say, "I want to go home." By "home" he was referring to San Francisco!

SAM & BILL good, but not as fantastic as the advance publicity from America made them out to be. If SAM & DAVE had never existed more people would be raving...but S&B don't stand up to the obvious comparison.

SAM & BILL's Saville show was cancelled because SCOTT MCKENZIE's management turned down the top of the bill spot too late for the show to be reorganized.

BYRD JIM McGUINN has changed his name to ROGER. He is slowly persuading people to stop calling him JIM.



BEE GEES MO GIBB the proud owner of a Mini Cooper S, complete with smoked windows and L-plates!



TRAFFIC had to move out of STEVIE's country cottage. After surviving on "borrowed" electricity by cable from a neighboring house for a long while, the Electricity people moved in to fix it up properly. The first thing they did was dismantle the cable, then came a technical hitch. STEVIE hasn't a clue when he'll be able to move back!

THE MOTHERS (OF INVENTION) are coming to London for one big show at the Royal Albert Hall on September 23rd. Their manager HERB COHEN was in town recently to set it all up. "We'll fly in about five days beforehand so that we can get it together properly and rehearse extra musicians to augment the sound," he told me.



When Cream's ERIC CLAPTON flew to New York for his holiday, he had a fellow passenger in MOTHERS' manager HERB COHEN. Both had commented beforehand that they aimed to catch up with their sleep on the flight. They arrived in NY exhausted!



TOM JONES was on Top Of The Pops recently. He's just moved from Shepton into his new house and hopes to be able to keep to the old saying that "an Englishman's home is his castle." (Ok, I know he's Welsh...but)

"The council wouldn't let me build a 12-foot-high wall right around it - so I had 300 fir trees planted instead. The gardener told me I was mad. That it was the wrong time of the year. He was right. About half of them have died, but the rest have taken and seem to be thriving.

"I'm negotiating to buy the field at the back so that I can extend the garden and have a swimming pool," TOM told me. He is more than pleased with the house itself as well..."five bedrooms and as many loos!" he commented.

"We don't plan to have any domestic staff. Linda loves making a home and being an ordinary housewife."

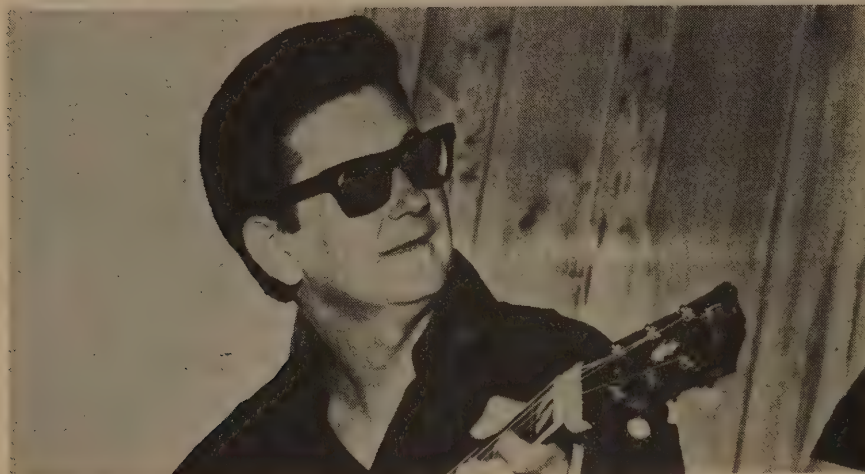
He went on to tell me that "MARK has two rooms. A bedroom and another for all his junk. I can't call it a toy room...he's too old for that now. But you know what I mean.

"Having got the house organized, we can't wait to be going on holiday. We have been lent a villa in Portugal for a few weeks."

THE TROGGS have now definitely left manager LARRY PAGE. At the time of going to press they were busy investigating the offers they had received from different record companies. In the future, they will be producing all their own records.



# ROY ORBISON'S Own Rock History



In '54 and '55, Elvis and I were both doing country-western shows. There were no rock and roll shows at that time. There was quite an intricate number of systems for country music. Presley, when he started touring, had to tour with country shows that included Hank Snow and Johnny Cash. It was the same with me for the first few months because Bob Neal, my first manager, was Presley's first manager. I joined Sun Records which Elvis had just left for RCA Victor. You had to play country shows because there was just no other way to get before the public at that time. Now all the promoters promote everything.

On our early tours, we had two Cadillacs. One for me and one for my group. We couldn't really afford them. On one tour Johnny Cash, Jerry Lee Lewis, Warren Smith, myself and the band, all had our own Cadillacs -- about seven or eight all together. We formed a caravan and followed each other into town. I'd put as much as 5,000 miles on that car in one week. That was in 1956 when I was driving all by myself.

For the most part, the towns were full of country fans because we were doing a country show. At that time rock and rhythm and blues were real big and, if we started off at the bottom of the bill, we ended up on top of the bill. No one wanted to follow our act.

Elvis had a Cadillac, too. It wasn't his, but we didn't know that. He'd appear in the southern states in a pink Cadillac, and in his lace, pink and black outfit. That outfit came from a men's shop in Memphis on Beale Street. It was called Lansky Bros. They had all this wild gear. The colored guys were

the first to wear those clothes. That was a big thing: to get those clothes, a diamond ring and a Cadillac. All the rockabillys got their clothes there.

After traveling a bit, the tours became senseless unless we were starring. We really didn't make that much money. Back then even an unknown record act would get \$100 a day. \$100 a day sounds like a lot but when you're out on the road it turns out to be nothing really. So you're knocking yourself out for nothing.

It was a funny situation, traveling in a show like that and being an unknown. Someone had to go to the local radio station to promote and the star would say, "Look, I'm sleepy," and the next star would say the same thing, and they'd tell you to go. Naturally you'd say, "Yeah, I'll be happy to go" because you were trying to make it. So you went and you met a fella who was just beginning to be a disc jockey in the outskirts of nowhere. But then, after you met all these people and talked to them, they got to know you and saw that you were sincere about your business. Then they became program directors at big radio stations in Dallas, New York and Chicago.

So early ground work that we laid then (I'm speaking about myself and the people that became successful then--Buddy Holly and the Everly Brothers and people like that) proved very beneficial. But, after touring for a while, you feel like you should spend most of your time at home, writing and recording, and trying to get that really big record.

I was recording for Sun Records in 1956 and '57 when I was living in

Memphis. I made two or three records. The first one was called "Ooby Dooby," which created some noise. I started touring the country then. Nothing really outstanding: just cutting a few records and trying to make a living.

I met Sam Phillips, the owner of Sun, through Johnny Cash. When Presley was with Sun, he played a show in town and Cash was on the same show. Johnny came back for a repeat performance a few months later and I asked him how I could get on records and he gave me Sam's name. I sent Sam a dub of "Ooby Dooby" and he said come over right away.

The success of Elvis made me move to Memphis. In a month's time Sam Phillips had Elvis, myself, Carl Perkins, Johnny Cash, Conway Twitty and Sam Cooke. Actually, Phillips turned down Sam Cooke and Conway Twitty, but they cut dubs. I'd say Presley drew most of us down there. At the time he was big only in Arkansas, Texas, Tennessee, Mississippi, and Louisiana. Jerry Lee Lewis came from Louisiana. Elvis' popularity drew singers and musicians from these states into Memphis. Memphis and Nashville were about the only places to record then.

Sun was in operation a couple of years before we recorded. Around 1951, Phillips was cutting people like Little Junior Parker and Arthur Crudup, who wrote "That's All Right, Mama." Phillips had Elvis listen to Crudup's record and told him to do it his own way.

When I was very young, the blues I heard were performed by unknown colored people. I recall songs like "Darkness On The Delta," "Shanty town." I learned to play these by the time I was six or seven.

I learned to love Spanish Fandangos and Mexican music because I grew up in Texas with a lot of Mexican kids. That music was very popular at the time. My music is a composite of country western, blues, Spanish music and what it would have been normally if I wasn't influenced by anything.

Since I was basically blues or country blues, that was my attempt at rhythm and blues. Rock and roll is more country western than R&B. One of the biggest and greatest exponents of rock and roll would be Chuck Berry. He was actually a colored country singer. Country blues is what rock and roll really is.

The music was called rhythm and blues first. The first time I heard the term rock and roll was between 1954 and 1955. It came from the movie "Blackboard Jungle." That was the first mass taste of rock and roll that people ever got. Rock and roll as such, not rhythm and blues.

Bill Hayley's record was released in the summer of '54 and didn't hit. A few weeks later Presley came out with "That's All Right" and it hit in a few



states. Then, when "Blackboard Jungle" and "Rock Around The Clock" came out, it was the first time that a big hit record for the teenagers came out in a movie. It hit with such an impact that it was a smash -- #1. From that came rock and roll.

Sun Records was cutting R&B until they got Presley in the fall of '54. Before I started recording, I used to sing country blues and classic blues, which is the Muddy Waters-type stuff. I learned those things from my father. I learned to play blues before anything.

I first heard "Rock Around The Clock" in 1954--just before I went to college-- then it died away. Presley came out, and then "Blackboard Jungle" and made Hayley big. Hayley used to have one of those country jazz bands. At that time there was a separation between country and the western. Western groups were Bob Wills, Spade Cooley, Bill Hayley. Actual country was Lefty Frizzell. Western was more jazz, and country was folk or ballad.

Country jazz bands, like Bob Wills, were actually popular during World War II. That was an attempt by country and bluegrass musicians to go uptown. They amplified everything and added horns. The commercial rise and all of it came after the war.

Hillbilly music is beginning to disappear as a pure form. Actually, there aren't many mountain people left in the South, but Memphis is still way down the ladder educationally. Mississippi, Tennessee, Alabama and Georgia, all these states are still suffering from the Civil War. Just now they're getting industry after one hundred years. The average wage and education of the country people in these areas are way below average, and it's because of the Civil War. The suffering lingered on a lot longer after the war in the deep South. That was part of the reason for the blues -- hard times and working songs.

In the 1800's the guitar came from Mexico, the banjo came from all over, and the mandolin was a European instrument; the bass fiddle was a concert instrument handed down from family to family. They would get together and play. There was no amplification. They didn't have drums, so they used jugs and scratchboards.

The music they played is completely American. Since they were from the hills, they wouldn't know anything but some 'folk' songs stemming from the "Old Suzanna" days. That form is still alive in bluegrass instrumentals. Bluegrass musicians still don't use amplified instruments.

I remember the first concert I ever attended, the musicians weren't amplified. My first experience with it was at my home in 1943. The war was on, and a bunch of soldiers came over to



my parents' home and played music. I got into it so I could stay up at night. I joined in the fun and learned how to play guitar.

We loosened the strings and placed a microphone inside the guitar and then tightened the strings back up. That was my first amplifier.

During and after the war the electronics industry boomed and came out with amplified guitars. A steel guitar is actually an amplified dobro. They even amplified the violins but mainly the guitar, steel guitar and the mandolin. It was an evolution that came out of bluegrass music.

A lot of people wonder why Memphis is so rich in musical history. I'd say the Mississippi River had a lot to do with it - the transportation system. Going way back, there was a recording studio in Memphis for colored singers. Actually, the biggest center took in Tennessee, Mississippi and Alabama. Only in recent years Nashville has come up to standards. Now Atlanta is the most progressive city in the deep South. New Orleans had a big collection of jazz and blues people but Memphis was a natural center for them to go to.

We all helped each other out back when we started. Jerry Lee Lewis played piano on one of my sessions. He played piano on a thing called "Matchbox" for Carl Perkins. Billy Lee Riley, the harmonica player, played on "Whole Lot of Shakin' Goin' On" and I played on some sessions - I can't remember which. Chet Atkins played on my records. This was after I moved from Memphis to Nashville in 1958. Floyd Cramer still plays on my sessions.

Through the years, money has im-

proved for recording artists. I wouldn't want to embarrass some people by mentioning any names so I'll put it this way: There was a country singer who sold eight million records. He got a penny per record. He did make a lot of money but he should have gotten three cents a record. This is for both writing and performing the song. When I was with Sun, most of us signed three per cent contracts.

The singer gets three per cent and the writer gets one per cent - two if he wrote both sides. It became a common practice later for the big labels to pay five per cent. The small labels and the independents paid three per cent.

Everyone gets five now. Percentages have gone up even more now but the producer plays a bigger part.

In 1956 the producers and A&R men were the kingpins of the business. The singers didn't really like this, so singers became writers and producers themselves and went on to form their own small labels. In the last three or four years, the producer has taken over again and, generally speaking, they are the kingpins again.

Presley, Jerry Lee Lewis and myself didn't come along until 1955. The producer era I'm talking about started just after the war, around 1945. They came up with Patti Page, Joni James, Rosemary Clooney. That was all producers and A&R men. Then it switched to us in 1955, till about 1962. The producer is in now. It'll go back to the artists in another couple of years. □

*(Next month, Roy discusses how and why rock made it big in the conclusion of his own Rock history.)*



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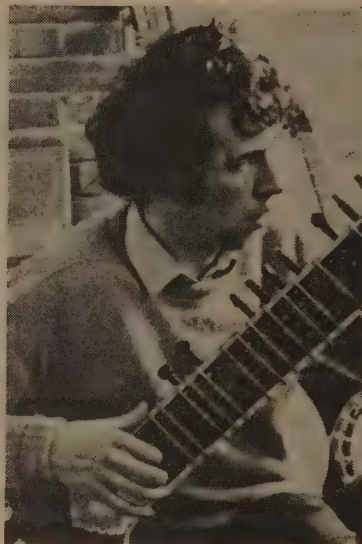
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# BERT JANSCH Portrait of Of The



A bony face with delicate lips speaking of sensitivity. Deep-set brown eyes peering out at the world from beneath an unruly thatch of untamed ruffled hair. A roomful of guitars. These are the first things that strike you about a shy, young, Scottish folk singer named Bert Jansch - that's if you haven't heard his music first.

If you have had that pleasure, you'll know him as a unique talent in the world of folk song, a basically gentle singer whose highly personal interpretations of life's joys and problems are as contemporary as Bob Dylan's and equally original. If you've heard him compared to Dylan, forget it. Jansch is Jansch and as unusual as his name.

He was born 23 years ago in Glasgow, Scotland, and later moved to the country's capital city, Edinburgh, where he acquired his first guitar and a love of music. His perception is a product of experience, his compassion the birthright of the true folk singer, yet Jansch is that and more. To those who know him, he is an artist.

Although Scotland has a vital and continuing oral folk tradition, Bert's family was not especially musical and consequently had no influence on his way of life "apart from being just a normal Scottish family which I suppose has its own sort of folk traditions," he commented.

He has spent the past seven years singing in literally thousands of folk clubs throughout the length and breadth of the British Isles and in Europe and admits that: "It was a struggle to begin with. It's only now that I'm making money of any kind, in fact. It's a hard job knowing what to do with it most times," he smiled. "I just throw it away."

Although there is what he described as a "thriving folk scene in Scotland," Bert decided some time ago to make his home in London. "I've got very caught up in what's happening here, but then it would be hard not to be.

"Scotland being a smaller place than England, it's more down-to-earth and so folk flourishes there, but this doesn't just apply to Scotland - it applies to the North in general. In the South folk music sort of intermingles with everything: the pop world, jazz and so on." This, in fact, accounts for the unique position in which Bert finds himself. People who don't know his music compare him to Dylan - more for his looks than anything - but those who have heard what he has to say recognize that by virtue of the many existing influences available in the world of music in the sixties, Bert Jansch has become a true folk poet of the times.

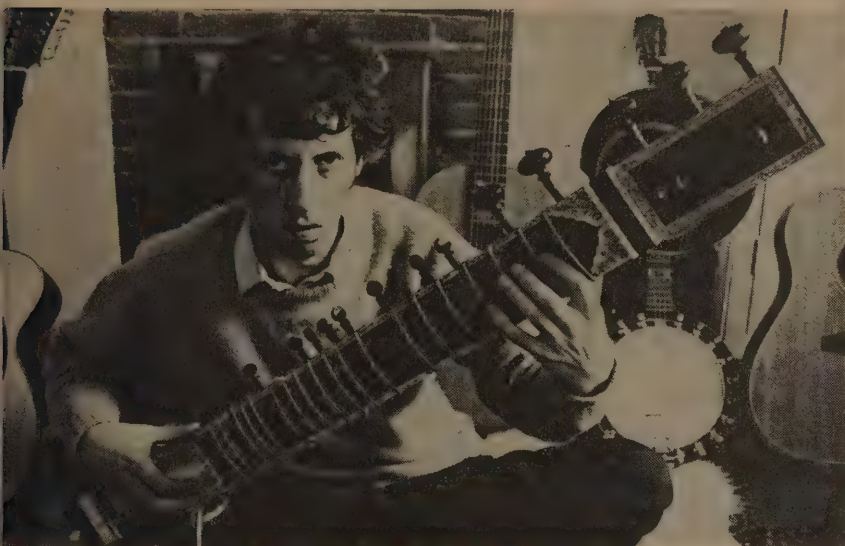
Of his musical preferences he says: "I like everything that I consider worth listening to. Generally speaking, I listen to a lot of jazz. I'm a great Mingus fan and I like John Coltrane and Roland Kirk - modern people because it's closer to me than traditional jazz. I also enjoy listening to classical guitar playing - well, not necessarily just guitar playing; I like lute playing, too - anything very early.

"I very rarely listen to pop music because I don't really like it very much. There are the odd one or two that I like, but as to being influenced, I'm as much influenced by what's outside of me as any other person, I suppose. I've liked a few of the Beatles' numbers and the Jimi Hendrix things but, as a whole, the music doesn't appeal



# Artist As A Young Folk

## Singer



to me. I don't consider most of it as being good music because, I mean, a beat's a beat, and I can bang out a beat anywhere that's just as rhythmical as most pop records."

Jansch dislikes the way pop records are "pushed" to the public via the medium of radio, television and advertising. "They're never just sold, they're never 'just there.' If you're really interested in a jazz record, you go and seek it out, but you never do that with a pop song."

Ironically, it was the pop field that was partly responsible for the singer's decision to make his own music. "I should think Elvis Presley had a lot to do with that," he commented. "Little Richard, Fats Domino and various pop singers of the time, but I think that they had a great deal to do with most of the singers who are my age. 'It's only just a childhood dream, sort of extended a little.'"

Until last year when his various recordings started catching on and the name of Jansch became known outside the folk coterie, Bert had never really considered the possibility that his singing could make him more than a modest living. "It was purely a case of love," was how he put it. "Whether it's luck that I've ended up in this position, I don't know. It could be. Folk singers have always traveled about making at least a living out of song."

"I sell quite a few records, I imagine, but it's not really a case of having a large audience - it's more a question of promotion, of getting a particular name known to a large bunch of people. It's the record company's job to sell records, not the artist's job."

Bert is a very easygoing kind of

person with little of the aggressiveness often found in the really militant "protest" singers, (folk, not pop, variety). "Really, I've got nothing to protest about," he said. "Sometimes I do protest and when I do, I really do; and it's not always through singing!"

Politics? "Only where I'm concerned." He hesitated, "Well, I suppose I am fairly interested in a general broad sense but I'm not interested enough to actually do something about it. I don't see myself being able to do anything about it, although I do have a strong social conscience, but then, most folk singers have a stronger social conscience than the average person."

The first album Bert made, called simply *'Bert Jansch,'* is the only one available in the States but is also in many ways the most representative of his widely varied talents. With the exception of *Angie*, an instrumental written by Davy Graham, all the material is original and includes four other instrumentals. One of these, *Smoky River*, is his outstanding interpretation of the tune written by jazz tenor saxophonist Jimmy Giuffre, *The Train and the River*, and really shows off his considerable ability as a guitarist. His approach is both simple and complicated at the same time, and the jazz influence is felt in much of his phrasing. *Strolling Down the Highway* reveals the deeply felt understanding of the blues which permeates most of his work. "I like most people who sing blues," he said. "It's more a question of liking the blues than liking the individual. Lightnin' Hopkins or Ray Charles, I like 'em all."

Of his method of composition Bert says, "You don't know when you're

going to write songs, they just come. If people like listening to them, you obviously have got to sing them for them. You just sit down and play and find something that you like, and generally you find that you're thinking of words at the same time."

It is not easy for such a prolific songwriter as Bert Jansch to pinpoint a personal favorite among his many songs, but he claims to be particularly fond of *Oh, How Your Love Is Strong*, a delicate treatise on how awkwardly a man discovers his sense of responsibility when he becomes a father. It's a beautiful and personal tune, full of tender repeated guitar figures that only a man who lives daily with music could conceive.

"It's nice," admitted the composer modestly, "But it's hard to say, really, how to distinguish one from the other. There's nothing that I consider exceptionally outstanding, or, if one song is, it's not for the reason of its being a good song; it's generally for other reasons."

He cited *Needle of Death*, a song about drug addiction. "Everyone likes it but I can't stand the song. I've disliked it ever since I wrote it but people do like it, so I suppose it's fairly outstanding."

"It's a very personal song; it's got no bearing on junkies or drugs, really. It's just a very personal thing to do with a friend of mine and his life. I don't sing it at all now. It's of the past, it's about the past and it's got no bearing on what's happening for me right now. This applies to all my old songs - I generally sing songs that are fairly current with me."

"Drugs? They are used all over the world and have been since the beginning of time and will be for the rest of time. If they're not associated with music, they're associated with something else. It's just that people don't see that everything is a drug; a cup of tea or a cigarette. We all take them in some form. If food wasn't called by that name, it would be equally a drug."

And for those with the sensitivity to be swayed by his message, Bert's music is likewise a drug, a hypnotic influence capable of making you forget the world's problems for a time while arousing your awareness, too. Paradoxical? Maybe, but isn't everything in art equally contradictory? Love and hate, power and tenderness walk often hand in hand. When Bert Jansch reaches lazily for his guitar and starts to sing in that drawl belonging to Texas as much as to Scotland, you'll hear those diverse elements go strolling down that long, lonesome road.

And you'll like the way they stroll...□

valerie wilmer



# WORDS TO YOUR FAVORITE HITS

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### • GIMME LITTLE SIGN

(As recorded by Brenton Wood/  
Double Shot)

A. SMITH  
J. HOOVEN  
J. WINN

If you do want me, gimme little  
sugar  
If you don't want me, don't lead  
me on girl  
But if you need me, show me that  
you love me  
And when I'm feeling blue  
And I want you  
There's just one thing that you  
should do.

Just gimme some kind of sign girl  
Oh, my baby  
To show me that you're mine girl  
Oh, yeah

Just gimme some kind of sign girl  
Oh, my darlin'  
To show me that you're mine girl  
All right.

If you do want me, gimme little  
sweet talk  
If you don't want me, don't lead  
me on girl  
But if you need me, show me that  
you love me  
And when I'm feeling down, wearing  
a frown  
You be there when I look around,  
(Repeat chorus).

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### • I DIG ROCK AND ROLL MUSIC

(As recorded by Peter, Paul &  
Mary/Warner Bros.)

PAUL STOOKEY  
JAMES MASON  
DAVE DIXON

I dig rock 'n' roll music  
And I love to get the chance to  
play (and sing it)  
I think it's about the happiest sound  
goin' down today  
The message may not move me  
Or mean a great deal to me but hey  
It feels so groovy to say: I dig the  
Mama's and Papa's  
At "The Trip" Sunset Strip in L.A.  
And they got a good thing goin'  
When the words don't get in the way  
And when they're really wailing  
Michelle and Cass are sailing  
Hey, they really nail me to the wall.

I dig Donovan in a dream-like trip-  
ped-out way  
His crystal images tell you 'bout a  
brighter day  
And when the Beatles tell you they've  
got a word "love" to sell you  
They mean exactly what they say  
I dig rock 'n' roll music  
I could really get it on in that scene  
I think I could say sumthin'  
If you know what I mean  
But if I really say it the radio won't  
play it  
Unless I lay it between the lines.

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### • MUSEUM

(As recorded by Herman's Hermits/  
MGM)

LEITCH

I drink sweet wine for breakfast  
I sleep but an hour or so  
I smiled a little in the silence  
Deciding on where to go  
Meet me under the whale in the Natural  
History Museum  
I think that's where she said  
A little bit sad about having to leave  
them  
Yawning in the sun  
It's like a child I run.

Don't do it if you don't want to  
I wouldn't do a thing like that  
No, don't do it if you don't want to  
I wouldn't do a thing like that.

So little do you think of beauty  
Isn't it ashamed what-ho  
Maybe you should go get your flowerin'  
And make all your troubles go  
There she stood in drag  
A-looking cool in astrakhan  
She's huggin' a little white dog  
Said I looked like Peter Pan  
Yawning in the sun  
It's like a child I run.

Don't do it if you don't want to  
I wouldn't do a thing like that  
No, don't do it if you don't want to  
I wouldn't do a thing like that  
So, don't do it if you don't want to  
I wouldn't do a thing like that  
Don't do it if you don't want to.

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# PARADE OF SONG HITS

## •THE LETTER

(As recorded by the Box Tops/Mala)

**WAYNE THOMPSON**

Give me a ticket for an airplane  
Ain't got time to take the fastest train  
Lonely days are gone  
I'm a-goin' home  
My baby just wrote me a letter  
I don't care how much money I got to spend  
Got to get back to my baby again  
Lonely days are gone  
I'm goin' home  
My baby just wrote me a letter.

Well she wrote me a letter  
Said she couldn't live without me  
no more  
Listen Mister, can't you see I got to get  
back to my baby once more.

Anyway give me a ticket for an airplane  
Ain't got time to take the fastest train  
Lonely days are gone  
I'm a-goin' home  
My baby just wrote me a letter.

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## •MAKING EVERY MINUTE COUNT

(As recorded by Spanky & Our Gang/Mercury)

**JOHN MORIER**

While you're hung up on yesterday  
You got nothing going today  
While you're hung up on tomorrow  
All the good now times are slipping away  
Life is right now and if you take it  
The share will be the biggest amount  
There's only one way to make it  
That's making every minute count.

Making every minute count  
Making it groovy  
Making love, making it now  
If you know a better way of goin'  
You know you'd better show me how.

With your nose pressed to the window  
Life is just a mirror of your mind  
You can find much more to get into  
Make up your mind, baby, now is the time  
Time to live life like a lover  
Time to keep time from keepin' you down  
Time to get it all together  
Making every minute count.

Making every minute count  
Making it groovy  
Making love, making it now  
If you know a better way of goin'  
You know you'd better show me how.

Making every minute count  
Time to live life like a lover  
Time to keep time from keepin' you down  
Time to get it all together  
Making every minute count  
Making every minute count  
Making it groovy  
Making love, making it now  
Making every minute count  
Making it groovy.

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## •PEOPLE ARE STRANGE

(As recorded by Doors/Elektra)

**THE DOORS**

People are strange  
When you're a stranger  
Faces look ugly  
When you're alone  
Women seem wicked when you're unwanted  
Streets are uneven when you're down  
When you're strange  
Faces come out of the rain  
When you're strange  
No one remembers your name  
When you're strange, when you're strange, when you're strange.

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## •YOU CAN'T DO THAT

(As recorded by Nilsson/RCA Victor)

**JOHN LENNON**

**PAUL MCCARTNEY**

My babe don't buy me presents  
(How can you laugh when you know I'm down)  
Beep beep M— Beep beep yeah  
I got something to say that might cause you pain  
If I catch you talking to that boy again  
Gonna let you down  
(Yes yes you're gonna lose that girl)  
And leave you flat  
(Gonna let you down and leave you flat)  
Because I told you before  
(Good day sunshine)  
You can't do that  
(It's been a hard day's night).

It's the second time I've caught you talking to him  
(Rain—)  
Got to tell you one more time I think it's a sin  
(I wanna hold your hand)  
Gonna let you down  
(Yes, yes you're gonna lose that girl)  
And leave you flat  
(Gonna let you down and leave you flat)  
Because I've told you before  
(Good day sunshine)  
You can't do that  
(Day tripper, yeah).

Paperback writer, yeah  
Everybody's green sha la la ooh  
'Cause I'm the one who stole your love  
But if it's seen sha la la ooh  
Me talking that way  
They'd laugh in my face  
So please listen to me if you wanna stay mine  
(Listen, would you like to know a secret)  
I can't help my feelings I'll go out of my mind  
(I once had a girl or should)  
Gonna let you down  
(Yes, yes I'm gonna let you down)  
And leave you flat  
(Gonna let you down and leave you flat)  
Because I've told you before  
You can't believe in yesterday.

My babe don't buy me presents  
(How can you laugh when you know I'm down)  
Beep beep M—Beep beep yeah  
Strawberry Beatles forever.

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## •WHY DO FOOLS FALL IN LOVE

(As recorded by Happenings/B.T. Puppy)

**FRANK LYMON**

**GEORGE GOLDNER**

Why do birds sing so gay  
And lovers await the break of day  
Why do they fall in love?  
Why does the rain fall from up above  
Why do fools fall in love?  
Why do they fall in love?

Love is a losing game  
Love can be a shame  
I know of a fool you see  
For that fool is me  
Tell me why tell me why  
Why do fools fall in love

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## •I MAKE A FOOL OF MYSELF

(As recorded by Frankie Valli/Philips)

**B. CREWE**

**B. GAUDIO**

When I'm away from you  
I know what to say and do  
But every time you're near  
My courage disappears ah-ha  
The words are on my lips  
When my composure slips  
While you're collected and cool  
I make a fool of myself.

I want so much to be  
The only love you see  
I fail each time I try to look good in your eyes ah-ha  
Don't know if I'll get through  
Being destroyed by you  
While you're collected and cool  
I make a fool of myself.

Hey little girl  
How could you care  
Little girl, you're unaware  
Of the love I have to share inside me dying  
Oh I'm crying.

Lord above please let her see  
She's the life and breath of me  
How my heart is breakin'  
When I'm sleepin', wakin'  
I keep making a fool of myself.

I want so much to be  
The only love you see  
I fail each time I try  
To look good in your eyes ah-ha  
Don't know if I'll get through  
Being destroyed by you  
While you're collected and cool  
I make a fool of myself  
Oh little girl, how could you care  
Little girl, you're unaware of the love  
I have to share inside me dying  
Oh I'm crying.

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# WORDS TO YOUR FAVORITE HITS

## •YOU KEEP RUNNING

(As recorded by the 4 Tops/Motown)  
HOLLAND  
DOZIER  
HOLLAND

You keep running away though I beg  
you not to leave  
Still you won't stay darlin' you keep  
running away  
Tearin' my heart apart every step of  
the way  
You're here today and gone tomorrow  
Leavin' this heart of mine in sorrow.

Now you come around every now  
and then  
Long enough to hurt and then you're  
gone again  
Darlin' all I want to do is take care  
of you  
Everything I have my life I'll share  
with you  
This soul of mine has been possessed  
by you  
Darling my heart has been obsessed  
with you.

Just look at me I'm not the man I used  
to be  
I used to be proud I used to be strong  
But all that's changed girl.

Since you came along your living  
sweetness is my weakness  
Though I need you dear  
I just can't keep you near  
'Cause you keep running away  
Thought I beg you not to leave  
Still you won't stay darlin'  
You keep running away  
Leavin' me here to face another  
lonely day  
To you all this is just a game  
But each time you play girl I can feel  
the pain  
But I've got so much love for you  
I keep wanting you no matter what  
you do.

Darlin' all I want to do is take care of you  
Everything I have my life I'll share  
with you  
This soul of mine has been possessed  
by you  
Darling my heart has been obsessed  
with you  
Just look at me.

Each time you go the hurt becomes  
stronger  
My days become nights  
Darling my nights become so much  
longer  
You're in my life you're in my heart  
But I can't get you into my arms  
Darling you keep running away  
Though I begged you not to leave  
You never stay, now you keep running  
away  
Tearin' my world apart  
Each step of the way  
You keep running away, darling  
(ad lib & Fade)

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## •YOUR PRECIOUS LOVE

(As recorded by Marvin Gaye &  
Tammi Terrell/Tamla)  
VALERIE SIMPSON  
NICHOLAS ASHFORD

Every day there's something new  
Honey, to keep me loving you  
And with every passing minute  
So much joy wrapped up in it  
Oh heaven must have sent you from above  
Oh heaven must have sent your  
precious love.

And now I've got a song to sing  
Tellin' the world about the joy you bring  
And ooh you taught me the meaning  
of giving  
Oh boy to find a love like yours is rare  
these days  
'Cause you've shown me what happiness  
is in so many ways  
I look in the mirror and I'm glad to see  
laughter in the eyes where tears used  
to be  
What you've given me I could never return  
'Cause there's so much girl I've yet to  
learn  
And I want to show my appreciation  
'Cause when I found you I found a new  
inspiration  
Oh heaven must have sent you from  
above  
Oh heaven must have sent your precious  
love.

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## •SUNSHINE GAMES

(As recorded by The Music  
Explosion/Laurie)  
E. WOLFSON

I've been playing sunshine games  
All my lonely life  
I've been playing sunshine games  
All my lonely life.

Look around, look around, around  
again yeah  
Look around, look around again.

Hey girl, won't you come out to play  
Come in the water's fine  
Hey girl, won't you come out to play  
Come in the water's fine.

Look around, look around, around  
again yeah  
Look around, look around again.

I've been playing sunshine games  
I've been playing sunshine games  
I've been playing sunshine games  
I've been playing sunshine games  
All my lonely life  
I've been playing sunshine games  
All my lonely life.

Look around, look around, around  
again yeah  
Look around, look around again.

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mission.

## •NEVER MY LOVE

(As recorded by The Association/  
Warner Bros.)  
DON ADDRISI  
DICK ADDRISI

You ask me if there'll come a time  
When I grow tired of you  
Never my love, never my love  
You wonder if this heart of mine  
Will lose its desire for you  
Never my love, never my love.

What makes you think love will end  
When you know that my whole life  
depends on you  
Never my love, never my love.

You say you fear I'll change my mind  
And I won't require you  
Never my love, never my love, my love.

How can you think love will end  
When I've asked you to spend your  
whole life with me  
Never my love, never my love, my love.

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sic, Inc.

## •GET ON UP

(As recorded by The Esquires/  
Bunky)  
J. TAYLOR  
G. MOORER  
B. SHEPPARD

Get on up  
Get on up  
You got to get on up now  
Now get on up  
How can you set yourself down for a rest  
When you know that I've tried my best  
To dance with you girl  
To dance with you girl  
So get on up on the floor  
Get on up now let's dance some more  
Get on up let's boo-ga-loo  
Get on up now just me and you  
How can you set yourself down for a rest  
When you know that I'm trying my best  
To dance with you girl  
To dance with you girl  
Da-da-da-da-da  
Hey you over there  
Get on up now  
Don't go nowhere  
We're gonna dance, dance, dance  
We're gonna dance, dance, dance  
And ba-ga-loo too  
We're gonna do the Monkey  
The Philly dog too  
We're gonna do the jerk  
Just me and you  
We're gonna dance, dance dance  
We're gonna shing-a-ling  
We're gonna do the thing tonight  
Dip, dip, dip, dip  
So get on up and sock it to me  
Get on up and rock it to me.  
So get on up and sock it to me  
Get on up and rock it to me  
So get on up and sock it to me  
Get on up and rock it to me.

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# PARADE OF SONG HITS

## •PURPLE HAZE

(As recorded by The Jimi Hendrix Experience/Reprise)

JIMI HENDRIX

Purple haze was in my brain  
Lately things don't seem the same  
Actin' funny but I don't know why  
'Scuse me while I kiss the sky  
Purple haze all around  
Don't know if I'm coming up or down  
Am I happy or in misery  
Whatever it is that girl put a spell on me  
Purple haze was in my eyes  
Don't know if it's day or night  
You've got me slowing, blowin' my mind  
Is it tomorrow or just the end of time.

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## •SAN FRANCISCAN NIGHTS

(As recorded by Eric Burdon & The Animals/MGM)

BURDON  
BRIGGS  
WEIDER  
JENKINS  
MCCULLOCH

This following program is dedicated to the people of San Francisco  
You may not know it  
But they are beautiful and so is their city  
This is a very personal song  
So if the viewer cannot understand it  
Particularly those of you who are European residents  
Save up all your bread and fly Trans-Love Airways  
To San Francisco, U.S.A.  
Then maybe you'll understand the song  
It will be worth it  
If not for the sake of this song  
But for the sake of your own peace of mind.

Strobe lights beam  
Creates dreams  
Walls move, minds do to  
On a warm San Franciscan night  
Old child, young child feel alright  
On a warm San Franciscan night  
Angels sing leather wings  
Jeans of blue  
Harley Davidsons too  
On a warm San Franciscan night  
Old angels, young angels feel alright  
On a warm San Franciscan night  
I wasn't born there  
Perhaps I'll die there  
There's no place left to go San Francisco  
Cop's face is filled with hate  
Heavens above he's on a street called love  
When will they ever learn  
Old cop, young cop feel alright  
On a warm San Franciscan night  
The children are cool  
They don't raise fools  
It's an American dream  
Includes Indians too.

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## •I HAD A DREAM

(As recorded by Paul Revere & The Raiders/Columbia)

MARK LINDSAY  
TERRY MELCHER

I had a dream  
I had a dream  
Had myself a dream today  
The same one  
Havin' it most every day now  
Since you been gone  
Wake up in the mornin' and I find  
You're not in my room  
You're in my mind  
Suddenly, the sun has lost its shine  
Baby, baby, baby  
I had a dream  
I had a dream.

I had a dream  
I had a dream  
Had myself a dream tonight  
The same one  
Havin' it most every day now  
Since you been gone  
All alone upon a mountain high  
Lookin' at your pictures in the sky  
Turned around and looked into your eyes  
Baby, baby, baby  
I had a dream  
I had a dream.

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## •TO SIR WITH LOVE

(As recorded by Lulu/Epic)

DON BLACK  
MARC LONDON

Those school girl days of telling tales  
and biting nails are gone  
But in my mind I know they will still live on and on  
But how do you thank someone who has taken you from crayons to perfume  
It isn't easy  
But I'll try  
If you wanted the sky  
I'd write across the sky  
In letters that would soar a thousand feet high  
To sir, with love.

The time has come for closing books and long last looks must end  
And as I leave I know that I am leaving my best friend  
A friend who taught me right from wrong  
And weak from strong  
That's a lot to learn  
What, what can I give you in return  
If you wanted the moon  
I would try to make a start  
But I would rather you let me give my heart  
To sir, with love.

Those awkward years have hurried by  
Why did they fly away  
Why is it so children grow up  
To be people one day  
What takes the place of climbing trees and dirty knees  
In the world outside  
What is there for you I can buy  
If you wanted the world I'd surround it with a wall I'd scrawl  
These words with letters ten feet tall  
To sir, with love.

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## •GETTIN' HUNGRY

(As recorded by Brian Wilson & Mike Love/Brother)

BRIAN WILSON  
MIKE LOVE

I wake up in the morning,  
Just to work all through the day  
That sun can get so hot  
That you can sweat your strength away  
And ooooooooooh come the night time  
Gettin' hungry, hungry for my kind of woman  
I'm gettin' hungry soon I gotta find me a woman  
I'm gettin' hungry searchin' for a pretty girl.

But I still get up in the morning  
Though it's so hard all day long  
If it weren't for the love of a woman  
I don't think I'd continue on  
And ooooooooooh come the night time  
Gettin' hungry, hungry for my kind of woman  
I'm gettin' hungry soon I gotta find me a woman  
I'm gettin' hungry searchin' for a pretty girl  
I'm gettin' hungry, hungry for my kind of woman  
Hungry, hungry for my kind of woman  
I'm gettin' hungry so I gotta find me a woman.

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## •SOMETIMES SHE'S A LITTLE GIRL

(As recorded by Tommy Boyce & Bobby Hart/A&M)

TOMMY BOYCE  
BOBBY HART

If you want her, you can find her  
Dancing all her cares behind her  
To the music of the band that's playin' in the neighborhood  
She's a woman better know it  
And the clothes she's wearing show it  
She knows every minute what she's doing  
And she's doing it good  
She's a credit to young womanhood  
But sometimes she's a little girl  
So afraid of this big ow' world  
That's when I take her in my arms and say  
I'll take care of you.

Look at her face  
Hey, she's a winner you can tell  
She's no beginner  
By the way she does the certain little things  
She does that makes her look good  
She'll come on with you one minute  
Turn your head and she'll forget it  
And to look at her you'd never think  
That she's ever misunderstood  
And I couldn't change a thing about her  
If I could, if I could, if I could, yeah  
But sometimes she's a little girl  
So afraid of this big ow' world  
That's when I take her in my arms and say  
I'll take care of you.

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# WORDS TO YOUR FAVORITE HITS

## •THE CAT IN THE WINDOW (The Bird In The Sky)

(As recorded by Petula Clark/Warner Bros.)

**GORDON  
BONNER**

Fly away, fly away  
There's a cat in the window  
And he's watching all the birds go  
passing by  
He'd love to fly out the window  
Go where the wind goes  
And so would I  
Like that cat in the window  
Who keeps wishing for some wings to  
take a ride  
I'd love to glide to a rainbow off where  
the clouds go dancing by  
And if I could fly  
You wouldn't find me hangin' around  
Watching the birds go by  
Yes the cat in the window  
Has a tear in his eye  
I should leave today, fly away  
Why should I stay like the cat in the  
window  
Who keeps watching the birds go by  
from the window  
If I could fly though  
You won't find me  
Don't even try to.  
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## •GETTIN' TOGETHER

(As recorded by Tommy James & The Shondells/Roulette)

**R. CORDELL**

Gettin' together is better than ever  
Gettin' together  
I am so happy baby  
Now that you are my lady  
We can hold hands together every day  
come what may  
I promise you I'll always give you my  
lovin' always  
You can depend on me girl  
All the time rain or shine  
Your gonna love it, I'm gonna love it  
Day time, night time, your time, my time  
Gettin' together is better than ever  
Gettin' together never felt like this before  
Gettin' together is better than ever  
gettin' together.

You bring me new excitement  
I never knew what night meant  
We got a thing together very few,  
ever knew  
You can be sure of one thing  
All of the love that I bring  
I'm gonna keep you happy  
All the time rain or shine  
Your gonna love it, I'm gonna love it  
Day time, night time, your time, my time  
Gettin' together, is better than ever  
Gettin' together never felt like this before  
Gettin' together is better than ever  
Gettin' together.

Gettin' together is better than ever  
Gettin' together never felt like this before  
Gettin' together is better than ever  
Gettin' together.  
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## •WE LOVE YOU

(As recorded by The Rolling Stones/  
London)

**MICK JAGGER  
KEITH RICHARD**

We love you, we love you  
And we hope that you will love 'we' too  
We love 'they', we love 'they'  
And we want you to love 'they' too.

Ah we just came to hound 'we' and love  
is all around 'we'  
Love can't get our minds off, we love  
you, ah we love you  
Ah love you, and we hope you love,  
love me too  
We love you.

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## •(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER

(As recorded by Jackie Wilson/  
Brunswick)

**GARY JACKSON  
CARL SMITH**

All your love lifted me higher  
Than I've ever been lifted before  
So keep it up, quench my desire  
And I'll be at your side for ever more  
Your love, keep on lifting me, lifting me,  
baby  
I said your love keep on lifting me baby  
higher and higher.

Now once I was downhearted  
Disappointment was my old friend  
But then you came he soon departed  
And he never showed his face again  
(Repeat chorus).

I'm so glad I finally found you  
Yes that one in a million girl  
And now with loving arms around you  
Honey, I can stand up and face the world  
(Repeat chorus.)

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## •HEY BABY

(As recorded by The Buckinghams/  
Columbia)

**G. BRISBER**

**J. HOLVAY**

Hey baby, they're playing our song  
The one we used to hear when we  
used to get along  
Hey baby, they're playing our song  
Let's get back together  
That's where we belong  
It's the one with the pretty melody  
It's the one that made you fall in love  
with me  
It made us feel so groovy  
We'd better go - just like in the movies  
Hey baby, they're playing our song  
The one we used to hear when we used  
to get along  
Hey baby, they're playing our song  
Let's get back together  
That's where we belong  
Pleasant memories a-comin' back to me  
Ah-----can't you remember the way  
it used to be  
Ah-----it made us feel like dancin'  
It gave us time to think about romancin'  
Hey, baby.

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## •TWELVE THIRTY (YOUNG GIRLS ARE COMING TO THE CANYON)

(As recorded by The Mama's and  
Papa's/ABC)

**JOHN PHILLIPS**

I used to live in New York City  
Everything there was dark and dirty  
Outside my window was, a steeple  
With a clock that always said  
twelve-thirty.

Young girls are coming to the canyon  
And in the mornings I can see them  
walking  
I can no longer keep my blinds drawn  
And I can't keep myself from talking.

At first so strange to feel so friendly  
To say good morning and really mean it  
To feel these changes happening in me  
But not to notice till I feel it  
(Repeat chorus).

Cloudy waters cast no reflection  
Images of beauty lie there stagnant  
Vibrations bounce in no direction  
And lie there shattering into fragments  
(Repeat chorus).

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## •HOW CAN I BE SURE

(As recorded by The Young Rascals/  
Atlantic)

**FELIX CAVALIERE**

**EDDIE BRIGATI**

How can I be sure  
In a world that's constantly changing  
How can I be sure  
Where I stand with you.

Whenever, whenever I'm away from you  
I wanna die  
'Cause you know I want to stay with you  
How do I know  
Maybe you're trying to use me  
Flying too high can confuse me  
Touch me but don't take me down  
Whenever I, whenever I am away  
from you  
My alibi is telling people I don't care  
for you  
Maybe I'm just hangin' around with  
my head up, upside down  
It's a pity, I can't seem to find someone  
who's as pretty and lovely as you.

How can I be sure  
I really, really, really wanna know  
I really, really, really wanna know  
How's the weather  
Whether or not we're together  
Together we'll see it much better  
I love you, I love you forever.  
You know where I can be found  
How can I be sure  
In a world that's constantly changing  
How can I be sure  
I'll be sure with you.

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# WORDS TO YOUR FAVORITE HITS

## • LOVE BUG LEAVE MY HEART ALONE



(As recorded by Martha & The Vandellas/Gordy)

**R. MORRIS  
S. MOY**

Oh yeah (get out of here love bug leave my heart alone)  
Leave my heart alone (get out of here love bug leave my heart alone)  
Spring is here and like a wayward breeze  
The love that left me came back haunting me  
He's like the ever changin' sun  
That warms my heart and leaves  
The love but tries to bite again  
Ooh I'm falling, the same old heartaches calling.

Oh yeah (get out of here love but leave my heart alone)  
I don't want to love him  
(Get out of here love bug leave my heart alone)  
Behind each gentle word he speaks  
Love bug there you hide  
To stir my tender feelings through his words of honey  
But if you wait to sleep in love  
I hear it deep inside  
Love bug you love and leave me  
Sobbing and sighing  
Again he'll leave me cryin'.

Oh yeah (get out of here love bug leave my heart alone)  
(Get out of here love bug leave my heart alone)  
I'm telling you love bug, love bug  
Hope you fly away  
Spread your little wings, leave my heart and fly away  
'Cause I don't want to love a guy  
Who truly don't love me  
He don't want the heartaches that I had before  
He wants me for the moment and another girl he'll see  
And through long and sleepless nights  
When I'm tossin' and turnin'  
My heart will be burnin'  
Oh yeah (get out of here love bug leave my heart alone)  
I don't want to love him  
(Get out of here love bug leave my heart alone)  
You know, you know he don't love me.

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## • SOUL MAN

(As recorded by Sam & Dave/Stax)

**ISAAC HAYES**

**DAVID PORTER**

Coming to you on a dusty road  
Good lovin' I got a truck load  
And when you get it, you got some  
So don't worry cause I'm coming  
I'm a soul man, I'm a soul man, I'm  
a soul man, I'm a soul man and that  
ain't all.

Got what I got the hard way  
And I'll make it better each and every day  
So honey, don't you fret cause you ain't seen nothin' yet  
I'm a soul man, I'm a soul man, I'm  
a soul man, I'm a soul man.

I was brought up on a side street  
I learned how to love before I could eat  
I was educated to good stock  
When I start lovin' oh I can't stop  
I'm a soul man, I'm a soul man, I'm a  
soul man, yeah I'm a soul man.

Look grab a rope and I'll tow you in  
Give you hope and be your only boyfriend  
Yeah, yeah, yeah, yeah  
I'm talking about a soul man, I'm a soul  
man, soul man, soul man, soul man.

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## • DANDELION

(As recorded by The Rolling Stones/London)

**MICK JAGGER**

**KEITH RICHARD**

Prince or pauper, beggar man or king  
Play the game with every flower you bring  
Dandelions all tell no lies  
Dandelions will make you wise  
Tell me if she laughs or cries  
Glow away dandelion.

One o'clock, two o'clock, three o'clock  
four o'clock chimes  
Dandelions don't care about the time  
Dandelions all tell no lies  
Dandelions will make you wise  
Tell me if she laughs or cries  
Glow away dandelion.

Glow away dandelion  
So you're holdin' out just the same  
You can play this dandelion game  
When you're finished with your twilight prayer  
Well, you know you can wear it.

Tinker, tailor, soldier, sailor  
Rich man, poor man, beautiful, gorgeous wives  
Dandelions all tell no lies  
Dandelions will make you wise  
Tell me if she laughs or cries  
Glow away, dandelion.

Little girls and boys come out to play  
Bring your dandelions to glow away  
Dandelions all tell no lies  
Dandelions will make you wise  
Tell me if she laughs or cries  
Glow away, dandelion  
Glow away, dandelion.

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## • BALLAD OF YOU & ME & POONEIL



(As recorded by The Jefferson Airplane/RCA Victor)

**KANTNER**

If you were a bird and you lived very high  
You'd lean on the wind as a breeze came by  
You say to the wind as it took you away  
That's where I wanted to go today  
And I do know that I need to have you around  
And I do know that I need to have you around.

Love like a mountain springtime  
Flashin' through the rivers of my mind  
It's what I feel for you  
Ah you and me go walking south and we see  
All the world around us  
Colors blind my eyes and my mind to all but you  
And I do know that I need to have you around  
And I do know that I need to have you around.

Stop your wondering where I've been  
I have a house where I can go  
When there's too many people around me  
I can sit and watch all the people down below goin' by me  
I fled down the stairs  
There's a stair where I sit and think about you and me  
But I wonder will the sun still see all the people goin' by  
Will the moon still hang in the sky when I'm down.

If you were a cloud and you sailed up there sailed on water as blue as air  
See me here in the fields and say  
Doesn't the sky look green today  
But I wonder will the sun still see all the people goin' by  
Will the moon still hang in the sky when I'm down.

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# PARADE OF SONG HITS

## •(LET'S) GET TOGETHER

(As recorded by the Youngbloods/  
RCA Victor)

**CHET POWERS**

Love is but the song we sing  
For fear the way we die  
You can make the mountains ring  
Or make the angels cry  
Know the dove is on the wing  
And you need not know why.

Come on people, let's call on your  
brothers  
Hey let's get together and call for another  
Now come on people, call for another  
Hey let's get together and call one  
another  
Now come on people let's call for  
another right now.

If you hear the song I sing  
Then you must look around  
What we need is love not fear  
Or in your trembling hands  
Hey hey hey but we must stand up  
you know  
As if they're your command.  
(Repeat Chorus)

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## •PUT YOUR MIND AT EASE

(As recorded by Every Mothers' Son/  
MGM)

**L. LARDEN**

**D. LARDEN**

Walking with care as I climb every step  
of her stairway  
Knowing that she's thinking only of me  
But her parents are holding her their way  
Why must I feel like I'm tryin' to steal  
what she's giving  
Now is the time that we both take a stand  
And it's time that you learned about  
living.

(Put your mind at ease)  
Go put your mind at ease  
Under the trees, out where it's breezy  
Nobody here but me and you  
We'll do the things we've meant to do  
Sit back, relax, and take it easy.

Things that are good can be misunderstood  
and mistaken  
It's hard to know the direction to go  
And it's time that some action be taken  
People uptight cause you're doing it right  
But you're losing  
You've gone for the ride  
Now they let you decide on the exit you  
plan to be using.

(Put your mind at ease)  
Go put your mind at ease  
Under the trees, out where it's breezy  
Nobody here but me and you  
We'll do the things we've meant to do  
Sit back, relax, and take it easy  
Sit back, relax, and take it easy  
Put your mind at ease  
Put your mind at ease.

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lishing Corp.

## •FALLING OFF THE EDGE OF THE WORLD

(As recorded by The Easybeats/  
United Artists)

**VANDA  
YOUNG**

The love that was in your smile when  
I married you isn't there now  
And even the children see that you don't  
stay respectable now  
Falling off the edge of the world  
Seeing you with him  
If I let you win, I'd die.

You dragged out the soul of me  
And you gloat and you twisted it 'round  
But I still feel love for you  
Though my face has been ground to  
the ground  
Falling off the edge of the world  
Seeing you with him  
If I let you win, I'd die.

Could be you know what it's like to feel  
that nobody wants you  
I can't live out this life without you  
Falling off the edge of the world  
Seeing you with him  
If I let you win, I'd die  
Falling off the edge of the world  
Seeing you with him  
If I let you win, I'd die  
Falling off the edge of the world  
Seeing you with him  
If I let you win, I'd die.

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by Miller Music Corp.

## •FOR WHAT IT'S WORTH

(As recorded by The Staple Singers/  
Epic)

**STEPHEN STILLS**

There's something happening here  
What it is ain't exactly clear  
There's a man with a gun over there  
Tellin' me I've got to beware  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

There's battle lines bein' drawn  
Nobody's right if everybody's wrong  
Young people speakin' their minds  
Gettin' so much resistance from behind  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

What a field day for the heat  
A thousand people in the street  
Singin' songs and carryin' signs  
Mostly say "Hooray for our side"  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

Paranoia strikes deep  
Into your life it will creep  
It starts when you're always afraid  
Step out of line, the men come and take  
you away  
I think it's time we stop children  
What's that sound  
Everybody look what's goin' down.

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Toones.

## •COME BACK WHEN YOU GROW UP

(As recorded by Bobby Vee/Liberty)

**MARTHA SHARP**

Come back when you grow up, girl  
You're still livin' in a paper doll world  
Livin' ain't easy, and lovin's twice as  
tough  
So come back baby, when you grow up  
You're lookin' real good like a woman  
now  
But your mind hasn't gotten the message  
somehow  
So if you can't take it, when the goin'  
gets rough  
Better come back baby when you grow up.

I want you baby, but your wide-eyed  
innocence  
Has really messed up my mind  
I'd rather you'd get your very first  
heartbreak  
Somewhere else along the line.

So, come back when you grow up, girl  
You've still gotta lot of time left in the  
world  
Someday you'll be a woman ready for  
love  
So, come back baby when you grow up.  
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## •LOVE IS A DOGGONE GOOD THING

(As recorded by Eddie Floyd/Stax)

**EDDIE FLOYD**

**STEVE CROPPER**

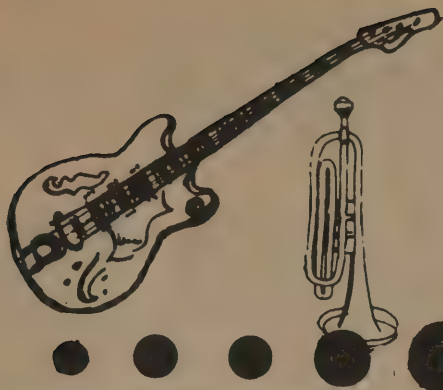
Love is a doggone good thing  
Cause there ain't nothin' to it  
It's just the way you do  
That makes it seem that way.

Your love is wider  
Than any ocean can be  
It's plain enough for that old blind man  
to see  
That love is a doggone good thing  
Cause there ain't nothin' to it  
It's just the way you do  
That makes it seem that way.

You can throw me in a lions' den and  
I don't mind  
My faith in you will fight off any  
old lion  
Cause love is a doggone good thing  
good thing, good thing, good thing  
Love is a doggone good thing  
Cause there ain't nothin' to it  
It's just the way you do  
That makes it seem that way.

You can throw me in a lions' den  
and I don't mind  
My faith in you will fight off any  
old lion  
Cause love is a doggone good thing  
Yes it is  
Love is a doggone good thing, good  
thing, good thing, good thing  
Love is a doggone good thing, good  
thing, good thing, good thing.  
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# MUSIC SPOTLIGHT



**Herman's Hermits**

We've received many letters from readers who are doubtful about playing stereo records on mono phonographs, and angry over the mono-record price hike.

The record industry is attempting to establish an all-stereo market due to the problems of paper work and high expense involved in stocking both mono and stereo product. The price of mono LPs was raised to that of stereo to cajole us into buying stereo albums. This shouldn't frighten anyone because the record industry recently assured us that stereo records can be played on today's mono record players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players.

Technical developments in recent years have enormously improved the quality of today's phonograph. When stereo records were first introduced, they could not be played on machines designed to play only monaural records. In recent years all phonographs -- both mono and stereo -- have been so markedly improved that this limitation is no longer effective.

Groove information of a horizontal, side-to-side nature is common to both mono and stereo records. In addition, stereo records have built into their grooves information that occurs in the vertical plane. Played with modern equipment, today's stereo record will transmit all the horizontal information through monaural playback and, when played back through stereo equipment, will additionally transmit the vertical information.

The importance of this to record purchasers is that they need no longer hesitate to buy, play or build collections of stereo records although they have monaural playback machines. Improvements made in the design of the pickup in current monaural machines make it possible to play stereo records with no greater incidence of skipping and with no greater wear than when played on stereo machines. The life expectancy of the records will remain the same.

Today's full-separation stereo disc is now unchallenged in quality and represents the future of the record industry. While many record companies will continue to produce monaural records, it is nevertheless clearly to the advantage of consumers who own monaural players to buy, give and build collections of current records in the stereo versions, anticipating their future ownership of a stereo phonograph.

The Yech Award goes to "Your Love Keeps Lifting Me Higher And Higher." Jackie Wilson is in terrible company throughout the entire weak tune. The orchestra and girl chorus go against the grain. Wilson's voice is uninspired. He can do much better. /Honorable mention to Question Mark for "Do Something To Me." He's getting better. /Best record this month is "Museum" by Herman. He sings it well and the Hermits prove to be an excellent band. □



**Dick Clark & Jackie Wilson**



**Question Mark & Mysterians**



# LARRY RAMOS





# A New Associate

Larry Ramos is a young man of many enthusiasms. You don't even have to ask the newest member of the Association about their hit record "Windy" or about record producing, auto racing, songwriting or any one of a dozen topics — he'll manage to cover them all, and many more, during a brief conversation. Larry's been a singer for a long time; he spent several years with the New Christy Minstrels and now he's eager to get involved in every area of show business.

His immediate concern was a song he'd written, called "Hear Me Now."

"I tried to get the group to record it and I was vetoed," Larry told us. "I said, 'Well, they had first crack at it.' Instead, Dunhill Records flipped over it. A group called the Dawnbreakers recorded on Thursday, it was dubbed on Sunday and it was on the presses on Monday. They really dug the song."

"But I hope to have some of my songs on the Association's next album."

"I think one of the main reasons the group is successful is because they're very picky about the material they do," Larry continued. "We all get together and vote for the songs we want to record."

Once the Association selects a song they make sure they record it right. "Requiem For The Masses," a haunting choral piece in their latest album, was recorded for hours and hours and hours in New York. Then, when the group returned to Los Angeles, they threw the New York version away and spent two and a half more sessions on it.

"Windy" came out of a very long session as well. We started 'Windy' at two in the afternoon," said Larry. "We quit the next morning at 7:30."

Could working on a song that long make the group lose some of its spontaneity and enthusiasm?

"No," laughed Larry. "You just get tired."

"As far as getting excitement out of a song after fourteen or fifteen hours of recording, I'd say it's very difficult."

But we pulled ourselves together and I'd say we did a pretty good performance on 'Windy.' I think it probably could have been better if we had done it in the first two or three hours. But it takes about an hour to lock in on the sound. The arrangement was changed at least three or four times during the course of that evening."

When Larry first heard the song on a demo record, it had a folk-music feeling. "Windy" was supposed to be just another album track, but it turned out so well it became a hit single.

Larry got into the group through his friendship with two members, Terry and Ted, whom he's known for years.

Terry sent Larry over to Pat Collecchio, manager of the Association.

"Pat asked me if I wanted to join a group. When you've been four years with the New Christy Minstrels, believe me, you don't want any part of any group any more. I told him, 'It's gotta be a heavy one, cause I'm tired of playing for peanuts.' He said, 'It's with the Association.' Gary Alexander wanted to strike out on his own."

"If it was any group other than the Association I would not have joined because I didn't dig most of the things that were happening in the rock field. The Association was closer to the kind of music that I wanted to do than any other group in the business."

"I told Pat, 'Fine. Let's see if it works out'. I went on a couple of tours with them just to get myself acquainted with the music. We got along fine."

Now Larry is a full-fledged member of the group. One interest he shares with them is cars. Most of the guys dig antique or racing cars... "except Ted, who just drives a Volkswagen," grins Larry.

Larry was born in Waimea, Kauai, Hawaii. At the age of eleven his family moved to California where he later attended East L.A. College and Cerritos College, majoring in Political Science. He supported himself during his school-

ing by playing and singing in a coffee house. It was here that Art Podell approached him and offered him the chance to sing with the New Christy Minstrels. Larry replied, "Gee, what a lousy name for a singing group — it'll never go." Famous last words!

Nevertheless, Larry tried out, and after some deliberation as to whether he would fit the American image, they decided that he would do...especially in Hawaii. Larry stayed with the New Christy Minstrels for a little under four years...took a break and became a single act for the period of one year...then sometime between A.C. and B.W. (after "Cherish" and before "Windy"), Larry became an Associate and was immediately tagged "Made in Japan."

His past experience in vocal groups is a definite asset to the Association.

"Over the years I've acquired a knack of blending with any voice," Larry explained. "On many of the songs in our last album, like 'Windy,' which I sing with Russ, I can't pick out my own voice because they're blended together."

"Ted has a very cutting sound. When I sing with him I round his sound off. If I sing with Terry, who has a very mellow, deep sound, I add an edge. The resulting sound is neither Terry's nor mine, but an entirely new combination."

"When I was with the Christy's, I learned the old motto of the group singers: 'If you can hear yourself, you're singing too loud.'"

Some day Larry may give up singing, except perhaps for an occasional chorus of "Windy" in the shower.

"My first love is record producing," he said. "When I get out of the performing end of the business — which I hope will be in a few years — I want to go into record producing."

But we're sure he'll have at least half a dozen other major interests, and there's no doubt that Larry Ramos will always be eager to talk about them. □



# NEIL DIAMOND

## Writing And Writers



When people ask me what artists have influenced me, I have to say no one. The things that do influence me are people and emotions. Not a song, because that is another person's interpretation of emotions. Other songs don't influence me to write songs, only people.

For example, recently I was performing in San Francisco. When I finished, I walked to the back of the hall and I saw a girl crying. I walked up to her and said, "What's the matter? Can I buy you a coke? Will you marry me?" I tried to make her smile. She had had a fight with her boy friend who was in the band playing at that very moment. Just the sight of her standing against the wall, apart from the millions of kids out on the floor dancing...it had an effect on me. She must have really been feeling bad to cry in front of all those people. I went back to my hotel and wrote a song. That motivated me to get something down on paper. Generally, this is the way I write.

Usually writers get up in the morning and just start to write. It's very different for me to do that. I have to write when I feel like it. Once I start a song, I don't stop until it's finished. Once it starts coming, it's difficult to stop. I'll sleep for a couple of hours, or eat, but I'll get right back into the song. So, when you ask me which artists or songs or albums have influenced me, I have to say, there are a lot of artists I respect. Some bother me very much, but I've come to expect more of them.

Bob Dylan has become a caricature

of Bob Dylan. When he started, what he said made a lot of sense. Now he's become so introspective that it's very difficult for me to figure out what he's saying. I have a feeling there's something there. But, I can't put my finger on it. I know he's a tremendous talent by the great things he has done. I think one of the best lyricists around today is Paul Simon.

There are other young writers who can compare with any of the great writers in the past. That's why I always laugh when people put down rock and roll. Rock and roll is a point at which creativity can start. Six years ago rock and roll was new. It's relatively new now. Also, people are afraid to experiment within a new medium.

The Beatles did a tremendous thing for people who want to experiment. Essentially, they said it's all right for people to experiment. They said you don't have to suffer through crummy lyrics.

Rock has developed a lot in six years. But six years ago you could see the potential. There are people writing in the rock and roll idiom now who will be here twenty years from now writing good music. It's a very exciting time.

When you record in New York, you work with studio musicians who do that as a living six days a week. They couldn't care less. They don't even listen to the radio. Because of that I try to avoid using studio musicians. They're just not exciting. They don't have ideas. Technically, they know everything. They're great. But they don't have that raw excitement that

you find in these groups all around the country. Any time of day, I would take these kids over studio musicians. But for every good one there are a thousand bad ones, and a lot of groups only have one guy that knows what's happening.

As much as the Beatles have affected contemporary music, I think Barbra Streisand has raised the level of another aspect of pop music. She's a whole new dimension. You think of a girl coming out to the spotlight with a tight dress on, holding the microphone and going through all the Gershwin numbers. But Barbra finds all kinds of new things in old songs.

She does a song called "Jenny Rebecca." It's just beautiful. She makes "Happy Days Are Here Again" so different that it has a whole new meaning. Then there are people who do songs exactly the way they're written. If it says uptempo, they do it uptempo. But Barbra is a creative vocalist. I don't think people like Andy Williams and Steve Lawrence are creative. They just happen to have nice voices. Their vocal chords shake in a certain way that, when they breathe out through them, people say, "Hey, that sounds pretty." It's more of a natural thing than creative. When Streisand sings a song, you don't say, "Oh, that's 'He Touched Me,'" you say that's Streisand.

There seem to be two categories of singers who are has-beens. One is made up of singers who never reached their potential and the other, singers who overshot their potential. It causes a lot of frustration. I'm wondering which group I'll end up in. □ neil diamond



# CYRKLE - TOM DAWES



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## Advances In Rock

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Cyrkle members Tom, Don and Marty, all of whom are now twenty-three, met at Lafayette College, where they formed a group in 1962. Then known as the Rondelles, they first gained a large following during appearances at the Alibi Club and the Steel Pier in Atlantic City. Later engagements at Where It's At in Boston and New York's Downtown Discotheque and Trude Heller's were also enormously successful. The Cyrkle accompanied the Beatles on their last American tour, which increased popularity for the already rolling-along Cyrkle. In the fall, organist Mike Losekamp permanently joined the group.

Tom Dawes, subject of this interview, plays bass, 12-string guitar, 5-string banjo, harmonica and sitar. He was born in Albany, New York, and presently lives in Greenwich Village. Tom says he's a "jazz head" and is interested in getting elements of jazz into their songs. Talking about the Cyrkle's music, he says, "We're definitely not dirty.....we dug doing our own Beachie Boy stuff in college, but we never got into a bag until 'Red Rubber Ball' time. Even that wasn't very solid. We just did the song the way we felt we could do it."



**HP: What are some of the unusual instruments you record with?**

Tom: On an album track, "Why Can't You Give Me What I Want," we recorded with a double speed piano. It was recorded at half speed and played back at the right speed. It came out sounding like a funny harpsichord. We really liked that. We've used sitar. But, an American kid like me playing a sitar is like Ali Akbar Khan playing Flatt & Scruggs. But I like the sound of it, so we used it in "Turn Down Day." One of the percussion instruments we used is a stool that you sit on, and we were pounding on telephone books in "Big Little Woman" and, of course, we've used electric 12-string which is so "in" that it's out.

**HP: When you tour, do you bring these instruments?**

Tom: No, because it's a hassle and it's not economical to carry a sitar. During a show, I'd have to run off to-the side, pick up the sitar and make sure it's in tune, which is very hairy, and then mike it properly. We substitute an electric guitar with a special tone setting on it which is almost the same as a sitar. But we try to take everything we possibly can with us to sound as close as we can to the records. We take two station wagons full of stuff. Thousands of dollars worth of over-baggage on airplane flights. We have seven amplifiers, something like six feet tall.



**HP: What kind of equipment do you use?**

Tom: We've been through just about everything and now we have Fender stuff. Some are louder than Fender. But they don't have the sound we want. We switch guitars a lot for different tones. The Fender amps are pretty much all-purpose. Vox makes good amps to record with. You can get some wild effects with Vox. Real screaming guitar things. The Beatles get some great effects with Vox, like on "Taxman." But in public an all-around Fender makes it best.

**HP: What kind of guitars do you use?**

Tom: I have a double-neck Gretsch. That's good for in-person because it looks funny and it sounds pretty funky. It's old and beat up. It's not too good to record with because it's not perfectly true. I have to tune it my own special way. Don has an old Fender. Musicians come up to him and say, "Wow, man, vintage vintage." They stand around digging this old beat-up guitar that Don got for \$90. The tone is really good but you have to play games with the neck. We got all brand-new shiny Fender stuff. But somehow it's not as smooth as the stuff we're used to. Like my bass has fingerprints on it that have been there so long, the wood is discolored.

**HP: You say you play a double-neck which is a bass and a 6-string?**

Tom: Right. I just happened to find it one time and we worked our whole act around me playing bass sometimes, and playing guitar some-



times. We have another guy who plays bass sometimes - plus organ electric piano. So we got a whole bunch of sound jockeying around.

**HP: There's an amplified saxophone out now that you can do all kinds of weird things with. Have you heard any rock and roll guys fooling with it?**

Tom: No. But they've been stuffing mikes in saxophones for a long time. They've got a guitar now that has funny frets on it, like there's transistors on every fret. It can be an organ and a guitar. As you press the fret, it'll play an organ chord, too. But it weighs about forty pounds and if you play it for a year, you'll walk around like the Hunchback of Notre Dame.

**HP: What instrument would you say has made the biggest advance in rock and roll?**

Tom: The guitar sure has everything beat. Right from the beginning, it's really been exploited and it still hasn't done everything it's capable of doing. The Beatles are still making it do great things.



**HP:** It seems to me that bass guitar has made the most creative advance.

**Tom:** Yeah. There's some great bass players around. Motown flips me out. "Reach Out, I'll Be There" has the most flipped-out bass patterns I've ever heard. There are some parts in that song intended to be wrong and it creates tension. But when the next chord drops in place, it's right. Paul McCartney invents some beautiful bass patterns.

**HP:** What do you think of Bill Wyman?

**Tom:** The Stones have never impressed me with their sophistication. As far as Bill Wyman is concerned, whenever I've listened to the Stones, I never dug the bass. I like it because it's there, but not what Wyman was doing with it. R & B bass is unbelievably easy to play. It can't get too busy because R & B only does certain things. The Stones fool around with it a lot more, so it's a little more complicated. Still, you're not free to come up with walking bass patterns.

**HP:** Who is the best bass player you've heard?

**Tom:** I guess McCartney - to watch and see what his ideas are. The fact that he creates those bass patterns makes him the best as far as I'm concerned. I can play all the things he plays, but I doubt if I could create the things he does.

**HP:** In that respect, would you say bass guitar has made the biggest advance?

**Tom:** Oh, definitely. You know those old Chuck Berry records with the stand-up bass. You can do things now with an electric bass that they could never do then - like make the note sustain.

**HP:** Have you heard any rock and roll bass players that do a lot of walking patterns?

**Tom:** Not enough for my taste. McCartney has been playing walking bass ever since they started. "All My Lovin'" just walked all over the board. It was great. You see, to play walking bass, you need a lot of imagination. It doesn't sound as good right away to a flat ear as a standard rock bass does. But, after you listen to it for a while, it's beautiful. Wow, it just travels all over the board.

**HP:** Don't you think jazz-rock will need walking bass players?

**Tom:** Sure. But it's not gonna be a thing like "Take it, daddy," and the bass player does a big solo.

**HP:** How would you describe jazz-rock?

**Tom:** Bossa Nova type stuff with real groovy chord changes but heavy enough to keep people dancing. Not wild like Mitch Ryder, screaming, but sophisticated and groovy chords. Bossa Nova is a very attractive medium. It hasn't taken everyone by storm because it's so soft. If they can add a few things to that and use its beauty in rock and roll - wow! You'll have something.



**Tom:** No. I don't play mine when I'm recording. I just play it in-person because it happens to fit. I can switch fast. Before, when we had

**HP:** Are there many rock guitarists that use the double-neck guitar like yours?

Fender stuff, I had to keep putting one guitar on and taking another one off and that's a terrible drag. I tell people that it's terrifically hard to play a double-neck guitar and it took me years to learn because that's what they want to hear. □ jim delehant



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# \* BILL WYMAN \*



Spent a very pleasant, restful Saturday afternoon with Bill Wyman at his house just outside West Wickham where we looked for fossils in his back garden, helped by Big Ears (a golden retriever), and searched for the catfish in his tank of tropical fish. Bill's very big on the fossil scene at present - he had a pile of pebbles and shingles dumped in his back garden for a path and discovered that many of them were imprinted with fossilized sea life.

"I took one to the museum but it was only 160 million years old," said Bill disappointedly.

We spent some considerable time shooting at a target with his air rifle and examining his new Mercedes car. Almost reluctantly we turned to talking about the record.

"'We Love You' - well, it's funny," said Bill unconsciously echoing Mick's words. "It's last month's message for this month. I had a piece off one of the Goons LPs I wanted them to use for the sound of the prison gates at the beginning.

"We seldom all turn up together at the studio. The office just rings in and says we need you on Tuesday, Thursday and Friday, and I just motor on down. We generally begin recording around 11 p.m. and go on to 5 a.m. in the morning.



# At Home \* \* \* \* With A Stone \*

"A great deal of the record is actually produced there in the studio. 'We Love You' was really a case of creating the music in the studio -- although Mick and Keith had the basic idea for some time."

We talked about the prospect of the Rolling Stones appearing again on stage, and Bill was not exactly falling about with enthusiasm over the prospect.

"It could happen -- but it's such a drag now. It's all right leaping about the stage when you're twenty but when you get to twenty-five, twenty-six, it gets a bit embarrassing."

"Mick feels that he is old enough to get into something new now. I know Charlie couldn't care less, but, if Mick and Keith suddenly decided on something, I suppose we would do it."

"The other trouble is that the people we play to now are not really our audience. Our fans have got married and turned into a record-buying public rather than one which goes to stage shows."

"If they came now they would bring their husbands or something. We'd just get the curious, and kids brought by their Mums and Dads, and it wouldn't really be the fans to whom we owe so much."

"I know there have been talks about an American tour but they're all a bit vague. There was one possibility last year that we might do a tour with the Beatles -- but that never came to anything."

Bill is trying to break in on the Jagger-Richard composing streak and has submitted a song for the next LP which he sings and wrote.

He played me the tape, and the song which is a dream conception has some extremely weird and interesting electronic effects.

"I was so embarrassed about putting my voice on tape that I waited until everyone had left the studio before doing it," admitted Bill.

"The idea for the song is about this guy who wakes up from a dream and finds himself in another dream. I'm very hopeful of it being on the next album."

Bill has a room in his house completely devoted to his stereo equipment and sound mixing machines. His particular interest is in a group called the End which he manages.

"They're making quite a name for themselves in Spain," said Bill. "All the other groups go to watch them and pinch their ideas. They are in the kind of bracket out there that Spencer Davis used to occupy here."

Finally we took a look at Bill's post for the week. He is getting some very weird mail indeed. Following the announcement that he is parting from his wife, there was one postcard from a crystal gazer working off the end of a pier on the South Coast who congratulated him on winning his appeal. (Bill was never convicted of anything!) and promised to bring his wife back for him.

There was another gem from a gentleman who had a play for the Rolling Stones for which he only required the meager sum of \$5,000...but he affirmed that -- "There is a role for you too!" □ Keith Altham





# Is DAVY JONES A Musician ?



Davy Jones -- musician or not? While the critics have given grudging credit to Nesmith, Tork and Dolenz for some musical ability (in Dolenz's case it is more vocal), they always reserve the rotten fruit for little Davy. Cries of "fraud" and "does not play on the records" rend the air. Well, is he? Was he? And does it matter?

I took up the subject of Davy's musical ability with Peter Tork following the Monkees' concerts here before approaching Davy himself.

"Davy is a great musician," said Peter defiantly. "He just can't play an instrument. He has the feeling for music and he is already picking up pieces on the piano, bass and drums. Some people you can never teach about music, but Davy is a musician, at heart -- he's musically solid.

"He has the heart and mind for music, with the will to want to know more. No one is going to suggest he does not sing on the discs, I hope. Of course, he's a musician."

Davy is probably the only one with the complete answer. "I've never claimed to be a musician," he sighed. "I'm an actor who has found himself in demand as a pop star. I know how to act and now I'm learning how to be a musician. I'm playing bass and drums in our stage act and there is a plan for me to take over on drums altogether so Micky can move up front to perform.



"I may well wind up drummer with this group.  
 "Look, I've got a flute with me in my case." He produced a little black instrument case from his baggage. "I'm practicing on it whenever I have the opportunity. My function with the group is to entertain and that I do to the best of my ability. I sing because people now want me to sing.

"There's nothing like coming back to your own country and finding that you can make people happy. When I was singing on stage the first night of our concerts, with everyone screaming for me and some of my friends and relations out there, I had tears in my eyes I was so happy. I'll go on trying to give my best as a singer, musician, performer or anything else while people show they care.

"When the Monkees started out, we had two musicians -- Peter and Mike, and two actors -- Micky and I. Now we are three musicians and one 'tryer.'

"What I'd really like to do with the boys is a Broadway musical. With the acting and musical experience between us we could have a smash and be the first group to do it."

It's interesting to note that another big star started out in much the same way as Davy, being derided for a so-called lack of musical ability. He went on to have a series of smash hit singles and write two most successful self-starring musicals - Anthony Newley.

"Newley is a man whom I very much admire," said Davy. "I saw 'Roar Of The Greasepaint And Smell Of The Crowd' in the U.S. and loved it. I do a couple of his numbers on stage."

Davy is developing that time-honored phobia amongst pop people about flying.

"I keep having a dream about a plane crash," he told me. "Let's face it, if you fly some fifty times a year there is good percentage that some time you will be in a crash."

Apart from his voice, which he describes as shot to pieces through so much singing, Davy keeps in fair physical shape and had been training for six weeks in America with an ex-school mate -- David Wagstaff, who plays for Wolverhampton Wanderers and was in the U.S. on tour.

"We used to play 5-a-side together for Openshaw lads in our school days," recalled Davy.

Brief interlude here was provided by Nesmith M., who entered Davy's room.

"Can you sing the little high 'ooh' on 'Last Train' in the show tonight?" Davy asked him. "My voice is so rough at present."

"It would have to be a little 'ooh' from you," retorted Mike drily. He works on the basis of "If you can't insult your friends, who can you insult?"

They have a two-act routine which revolves around a "Hi, Mike" and "Hi, Davy" dialogue, but done the second time Davy removes his built-up Cuban heels and disappears to the level of Mike's elbow, which brings about the "Where'd he go?" routine.

Our remaining conversation concerned films, and in particular Chaplin's "Countess From Hong Kong," which we had both recently seen.

"I watched it on the plane from LA to New York, and again from New York to London," said Davy. "The second time I watched it without my earphones and it was even funnier as a silent movie."

Which must prove something!

To really evaluate Davy Jones' importance to the Monkees it is only necessary to see the reaction he gets on stage. A great deal of his stagecraft and theatrical movements are years old in their conception, but then most of his audience has never heard of Jolson or seen the stage acts of the early rock and rollers.

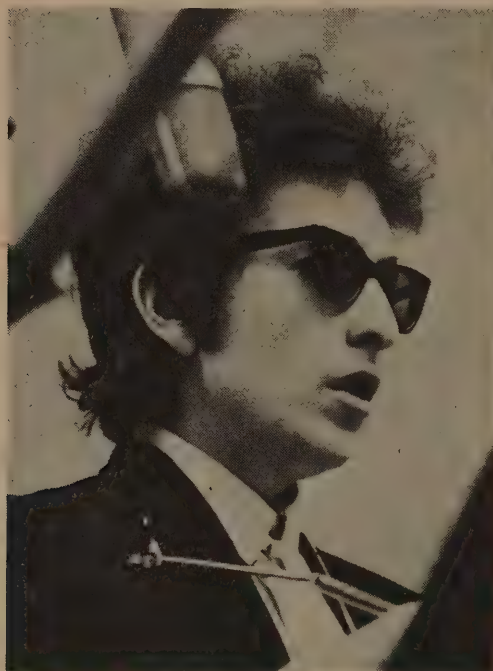
All that matters is that Davy is out there, jumping about, singing to them and providing entertainment for his fans. He works hard and does his job well -- surely that is all he needs to do. □ keith altham







# GRANNY'S



DYLAN



MAMA MICHELLE



ARETHA FRANKLIN

It's Granny time again....a-one, a-two.....*Florence Ballard* has left the *Supremes* and *Cindy Birdsong*, formerly with the greatly under-appreciated *Patti LaBelle & the Bluebells*, is her replacement....the *Bee Gees* almost had to leave England and live in America for a while. Their two newest members, guitarist *Vince Melouney* and drummer *Colin Petersen* are Australian and were both having trouble getting British work permits. But the last I heard, everything had been straightened up..... *George Harrison* and *Patti* visited Haight-Ashbury in San Francisco.....the *Ringo Starrs* had a baby boy in August.....*Mama Michelle Gilliam* is expecting early next year.....At last, long last, *Bob Dylan* decided to sign another contract with Columbia Records.....*Procol Harum* is going through some bad changes. Lead guitarist *Ray Royer* and drummer *Bobby Harrison* were pronounced "incompatible" and replaced by *Barrie Wilson* and *Robin Trower*. Then *Bill Eyder*, a professional recording studio drummer, revealed that he had played on "A Whiter Shade Of Pale" and wanted a share of the royalties.

*Procol* has refused to make any personal appearances in Britain until December; however, they will tour the U.S. and France. Also, the group changed managers. So what else is new?...*Graham Nash* of the *Hollies*, *Rolling Stones* *Mick* and *Keith* and former *Walker Brother* *Gary Leeds* sang in the background of the Beatle record, "All You Need Is Love".....If you send \$1.50 to a nice lady at the Official Who Fan Club, Suite 5N, 888 Eighth Ave., New York, New York, (10019), she will send you some really nice Who things and you'll be an official member, and other nice things might happen to you.....

*Peter Lewis*, guitarist with *Moby Grape*, doesn't like it known, but he's the son of actress *Loretta Young*..... *Micky Dolenz* saw *Samantha Juste* the other day....*Brian Epstein* and the *Beatles* have their own private jet plane.....*John Dunbar*, who's still married to *Marianne Faithfull*, says he gets on well with his estranged wife and her friend *Mick Jagger*.....*The Temptations* had to cancel a recording session at Motown because of the Detroit riots.....*John Lennon* bought his son *Julian* a gypsy wagon covered with colorful psychedelic designs, including the Sgt. Pepper's Lonely Hearts Club Band emblem.....All four *Beatles* vacationed in Greece but they don't plan to buy an island there.....*Harper's Bizarre* played at a party celebrating the first wedding anniversary of *Frank and Mia Sinatra*.....Granny Goes To The Movies: If you enjoy seeing people being mowed down by machine guns, "The St. Valentine's Day Massacre" is the film for you. It's supposed to be a documentary revealing the inside story of the famous crime, but it's just another gangster movie. *Jason Robards* as Al Capone and *Ralph Meeker* as Bugs Moran and the rest of the cast are all swell, but if you leave your seat to get some popcorn, you'll find half of them rubbed out by the time you get back. "Lydia's Toenails" is a much happier movie. Filmed on a low budget in a parking lot under the Rumanian River Parkway, it's the tender tale of a poor but unscrupulous push-cart peddler who sends his beautiful but honest daughter into the city streets selling prunes cleverly disguised as candy apples. When she discovers her father's wicked scheme, the girl runs off with a handsome but inscrutable piano-mover and together they tour the world, and the *Ed Sullivan Show*, with a trained dog



# GOSSIP

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ZALLY



THE BEE GEES

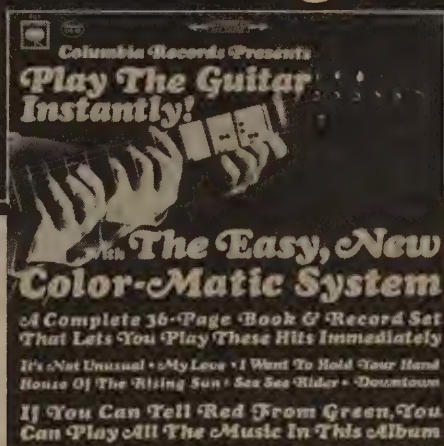
act.....*Spencer Davis* fell through a hole in a stage at the end of a concert in Chicago. His leg was sewn up in time for the next show.....The leading ladies in "Speedway," the latest *Elvis* movie, are from one and a half to six years old. Some guys like 'em young.....*Joan Baez*, her sister *Mimi Farina* and *Judy Collins* united as a trio at the Newport Folk Festival. *Theodore Bikel*, *Oscar Brand* and *Pete Seeger* also joined forces. I'd like to see some pop people make music together. How about a trio of *Otis Redding*, *Aretha Franklin* and *Eric Burdon*? Or *Mark Lindsay*, *Davy Jones* and *Herman*? Instrumentally, it would be nice to hear drummer *Keith Moon*, *Bill Wyman* on bass, *Zal Yanovsky* and *Eric Clapton* on guitars and *Al Kooper* on electric piano all jamming together. If any of you readers have suggestions for a dream band, send them to your Granny...*Bert Lahr* is covering *Moby Grape's* "Omaha".....former Animal *Chas Chandler* married Swedish girl *Lotta Lexon* in New York. The *Monkees* and *Jimi Hendrix* attended.....The *Jimi Hendrix Experience* was dropped from the *Monkees* tour, but *Jimi* went on to better things, including a concert with the *Mama's and Papa's*.....*Joan Baez* recorded a *Donovan* tune as a single....Is there anything between *Stevie Wonder* and *Supreme Diana Ross'* 16-year-old sister, *Rita*?...The *Beach Boys* took a holiday in Hawaii.....Have the *Bill Wymans* gone pffftt?.....The *Monkees* broke an all-time attendance record for an indoor concert by playing for 18,400 people in Chicago.....A very nice Granny fan from Dardanelle, Arkansas writes: "Is there any truth to the rumor that *Cher Bono* will divorce *Sonny* and marry *Steve Cropper*? If so, will she then be billed as *Cher Cropper*?" That's cute.....Don't buy the

new *Kinks Live* album. Too many crowd screams, not enough music.....*Martha* lost one of her *Vandellas*.....The *Supremes* will play three singing nuns in an episode of the NBC-TV series "Tarzan".....Here's accurate type-casting: *Mick Jagger's* girlfriend *Marianne Faithfull*, who's separated from her husband, plays a girl who's separated from her husband in "The Motorcycle." It's her first big movie role and she co-stars with French actor *Alain Delon*...Actually, *Herman's Hermits* did finish their movie before they began their American tour. And *Herman* isn't ready to leave yet. Gossip isn't easy to write because it changes every month.....The *Blues Magoos* have electric suits and they glow in the dark.....*Spoonful* drummer, *Joe Butler*, and his long-time girlfriend, actress *Leslie Vega*, announced their engagement. That's nice. They looked very very happy the last time I saw them together....Are the *Sebastian's* expecting?

.....The cover of the new *Mothers* album, "We're Only In It For The Money," is a hilarious take-off on both the Beatles "Sgt. Pepper" album cover and the famous photo of the *Rolling Stones* dressed as ladies with the wheel chair. The *Beatles* spelled their name with flowers. The *Mothers* used vegetables. *Jimi Hendrix* dropped into the photo studio and *Frank Zappa* put him next to a Christmas tree. *Frank's* pumpkin *Gail* is in the front row, in furs and a blue gown, and the tall guy on the left is *Tom Wilson*, the *Mothers* record producer. It's a great cover.....Next month I'll be in London for a few days. I'll let you know what's happening.....As *Cass Elliot* reportedly said to *Diana Ross*, "Thin is in, but fat is where it's at".....Bye, dearies!



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## The SHOPPING BAG



Wurlitzer Combo Organ

A new lightweight electronic organ -- nearly half the weight of comparable instruments but capable of many-voiced volume -- is offered by the Wurlitzer Company.

The new development, called the Combo Organ, is designed for professional or amateur instrumental groups specializing in the "far-out and distinct now-generation sound."

The 24-pound instrument, played from a standing position, produces a wide range of sounds - brasses, reeds, strings, flutes -- at ear-startling intensities. In the past, combo organs have been limited to flute and bass sounds.

Using the new Wurlitzer portable organ, a performer can produce seven octaves of music from a 49-note keyboard. The console stands on a steel pedestal with rubber-tipped feet. Rubber feet are also mounted under the console so that unit can be used without legs. Legs and organ console fit into separate carrying cases.

Push-buttons on the keyboard control the variety of voices. An expression pedal provides added control of overall volume within the limits of a rheostat conveniently located on the console. The Combo Organ is played through any standard amplifier.

Why so light? New advancements in electronics -- transistors have been replaced by miniature integrated circuits. (Each circuit contains or replaces 24 transistors and 36 resistors.)

Suggest retail price of the Wurlitzer combo organ: \$695.00.





### Conn Multi-Vider And "500" Amplifier

Musicians who want the ultimate in new sounds from their wind instruments are watching this year's development of electronic wonders in the music industry.

Amplification, with its tremolo and reverberation effects, has been the avenue to totally new musical adventures for some instruments already.

Now, a completely new concept of amplified sound for brasses and woodwinds is being introduced by Conn Corporation with its Multi-Vider and "500" amplifier.

With the Conn Multi-Vider, the musician can play four octaves...separately or simultaneously. As he plays in his normal octave, he can, as he pleases, pick up an octave higher, plus one and even two octaves lower. The Multi-Vider gives a wind musician an infinite variety of tonal effects.

How does it work? A tiny microphone which is installed on the instrument picks up only the wound waves, no extraneous noises. These pure sounds are fed into the pocket-size Multi-Vider, which fastens to a belt at the musician's waist. The Multi-Vider is actually a miniature digital computer which programs the sound waves according to the musician's directions on the Multi-Vider controls. The multiplied, divider and reprogrammed signals are then fed into the amplifier, which may add tremolo or reverberation and project the preselected sound combinations through its speakers. Thus, a musician can program his playing with the Multi-Vider into endless patterns of timbre, harmony and volume.



Jordan Boss Amplifiers-Wurlizer Combo Organ

The musician will find that the Multi-Vider in no way changes the normal sound of his instrument. But at will, he can add one octave at a time, or he can move from one to four octaves instantly.

Using the Multi-Vider on a clarinet, for example, makes it possible to play simultaneously in the middle and upper registers, add the sound of a bass clarinet, and then the contrabassoon register. Furthermore, the player can modify the "normal" sound with bright quality or a dark timbre. Installation is very simple. A special adapter is used to attach the microphone properly.

Conn has recently introduced their new "500" amplifier, the first specifically designed for wind instruments. It assures distortion-free performance, Conn says. With two full channels, it is an all-around amplifier with special advantages for wind instruments.

The Multi-Vider utilizes solid state transistors, so no warm-up time is required. The capsule is a compact 6x3xl. The Multi-Vider will retail for \$244.95. The new Conn "500" amplifier will sell for \$399.95.

### Domino Fireball Guitar

The teardrop-shaped, acoustic-electric Model 15E2 "Fireball" guitar by Domino has what the manufacturer calls "a newly developed mod sound." We suggest you drop into your local music dealer and let your ears decide whether the sound is for you.

In the line-up of patent-pending "Fireball" Teardrops by Domino priced under \$90.00 is a two pick-up and three pick-up mod guitar, a left-handed model,



Domino Fireball Guitar

12-string and bass guitar. Each instrument features Domino's "Mark Steel" three-ounce tremolo, Mallory multi-range pick-ups, three-ply rock maple necks, etc.

For illustrated catalogue, write to the SHOPPING BAG

### Jordan Boss Amplifiers

Featuring "Total Amplification of Resounding Sound," the new Boss line of ultimate amplifiers has been introduced by Jordan Electronics, Alhambra, California. The revolutionary Jordan Boss and Boss Bass utilize the latest advances in solid state electronics, combining powerful, full-range, total effect amplification with rugged durability in a superlative modern design. The two professional models are now in full production for nationwide distribution.

The popular Jordan Boss features three channels for complete versatility; separate volume, bass and treble controls; four major inputs, four secondary inputs; exclusive Boom Switch and Bright Control; full Vibrato-Tremolo with rate and depth controls; and Super Reverb with an additional bright switch. The Jordan Boss provides two channels, five inputs, Super Reverb and Boom Switch. Both models contain two 12" heavy-duty speakers in sealed tone chambers; rugged, self-contained, single unit constructions; and produce 125 watts peak instantaneous output. They weigh approximately 48lbs. and measure 22" in width, 11 1/4" in depth and 30" in height. A reverb and vibrato foot switch and attractive carrying case complete the package.

List prices: Boss - \$679.50 Boss Bass - \$625.00



# MOBY GRAPE



## Bob Mosley Talks Bass

My name is Bob Mosley. I was born in Paradise Valley, San Diego, California. It was a nice living-kind-of-place to grow up in. You learned by trial and error.

I learned how to sing hanging out with guys on my front porch and in the men's room of the local recreation center. I didn't listen to the radio and we didn't have TV. We played a lot of baseball, and after the games we'd hang out in the recreation center. All the guys would sing and one of them had a guitar. Somebody would take a high part and somebody would take a low part and everybody would join in. There were mostly colored guys but they didn't mind if a couple of us white guys joined in. I was about ten years old when I started hanging around there. It developed into "the" meeting place. We always knew that we would be singing.

I started to play guitar when my mother and father got real "ruley." I got all my feelings out by beating my guitar to death. I had lessons on the French horn for four years but I

never had guitar lessons. I switched from guitar to bass about a year and a half ago. At the time, I was in a trio with Johnny Barbatto, who's the drummer for the Turtles now. He and I walked in to the gig and I just picked up the bass. Now Johnny is one of the greatest drummers I know. He's a real kicker. He taught me a lot. The other guy in the trio, Joe Hill, had a lot of drive. Between the two of them, I learned to play bass. I also learned some things from a country bass player named Harold Kirby.

I don't like the way any bass players play. I play my own way because it fits with the Grape. We're tightly knitted. Each guy is his own leader. If you want to play your kind of music, you have to play with guys that like it. I've never played anybody else's bass lines because I don't like them. I like to feel as free as possible on my bass. My style is completely free. The freer you get the more walking you do.

There are definitely better bass players in rock now. I feel this is because of Paul McCartney, who plays very

melodic bass. He makes you feel happy when he plays. It seems to me that this is a very competitive world and when McCartney came on the scene, other bass players wanted to out-do him, so they became more accomplished musicians.

The bass might be a predominant sound on our records. It really depends on what you're listening for. I happen to dig bass. So, if you listen for bass, that's all you hear. I just play.

I know what I'm playing so I listen to the other guys. During a song I'll flash from one guy to another to hear what he's doing. Somebody'll feed me a lick and I'll work on it and then I'll jump into another lick.

It's not at all difficult to come up with creative bass lines in the Grape. Even on record dates, somebody will just count off the song and I'll play what I hear. If you don't hear it right, that's when it's difficult. You got to keep doing it till you hear it. You have to listen to the other guys feed you ideas, as to where to fill when it's empty, and to pick up the song when it begins to lose excitement,



and sometimes to save it when it's falling apart.

We communicate musically and mentally. It's unbelievable. It might have taken thousands of years for us to get this groove. Because of the other guys helping me and teaching me, I'm getting to the point where I won't waste time knocking somebody else's ideas. I feel better being responsible for what I do myself. This group has taught me brotherhood. It's helped my own life mentally and musically.

The first time we ever played together, we all played everything we could think of and it sounded like some kind of jazz - it went all over the place. It drove me nuts. There was no meter. Now, when we're deeply thinking and really into the music, I feel like we might have played together a long, long time ago. It's an outer space thing. It's unearthly. It's a high that you reach only this way. It's because we've learned loving and giving - trying to understand - throwing electrical mind bolts at each other - hating, too - all in a melting pot. We've always lived very closely and we probably always will. We'd love to turn the rest of the world on to our world.

I play my bass like the group wants to hear it. If they say it's too loud, I turn it down. If I'm too loud I can't hear anybody else play, so I play bad. Sometimes when I hear one of the guitars too loud, I feel like turning

my amp all the way up and playing out of key.

I think I play bass the best on "Make It If I Wanna." I had never even heard the tune before. We just sat down in the studio and did three cuts on it. I hadn't thought about the bass lines at all. Considering it was on the spur of the moment, it came off very well. I tried to feel it as good as I could. I felt very comfortable with Jerry's guitar playing and it fit just right with the drum track.

I always consider two things. What is the most comfortable-feeling sound and what is the most fun. Like on the song "Changes" which is a tremendous piece of music. I was very mad. Somebody was making faces and I was thinking of very fast nervous bass runs. They counted off the tune and I blew my top. But it came out in my playing. I played as fast as I could. I was running all over the instrument. We went into the solo and then my mind changed around and I got back on the right track. To me it came out really funny. It turned out to be a unique track.

We're not trying to put the world on in any way. We just want the world to see that music is for comfort and fun. If they want to get serious about it, it's up to them. My personal attitude toward music is serious. To the world it should be fun and entertaining. □



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## WE READ YOUR MAIL

(Continued from pg. 8)

already been written in the great Hit Parader, so stop trying to discredit the HP and just learn to read.

I like your magazine but there are some things we just don't agree on. Please print more on the Who and the Mothers with Frank Zappa, but especially Canadian groups who also deserve recognition.

Thank you for at least reading this letter.

Mark Fillion  
53 McLead Cres.  
Ottawa, Ontario

Dear Editor:

I just picked up your latest Hit Parader and I found it just as good as the first one I bought. I felt I owed it to you to write and give my compliments for publishing such a fine magazine.

A couple of weeks ago I was looking through your magazine to find the words to a song. I ran across your interview with Paul Simon. I decided to buy it and thought the interview and the rest of the magazine were just great. I'm a fan of Simon & Garfunkel's and was interested in knowing how Paul writes his songs, what he likes and dislikes, the kind of music he likes, etc.....

I was also to find a magazine stuffed with stale articles on the Monkees and Herman's Hermits.

Keep stories on the Stones, Byrds and the Beatles, also on new groups such as the Jefferson Airplane, and the Bee Gees, and you'll be the best magazine around. I'll buy it anyway.

Oh, yeah, I also like Bob Dylan. I would like to see more articles on him. I noticed you had some in your back issues. He's still the folk-rock leader, you know. Thank you very much.

Arthur Itis  
926 Grant St.

New Philadelphia, Ohio

Dear Editor:

Great magazine, Hit Parader. Yikes, it's a good magazine. The next time you hear from me, I'll be subscribing,

but right now, I want all the back issues possible.

I especially appreciate your articles on the Lovin' Spoonful, Bob Dylan, Blues Project and Paul Butterfield Blues Band. Words fail me when I want to express how much I love Spoonful music. It makes me happy, that's all.

That article by Paul Williams, "Understanding Bob Dylan," was great, in my estimation. The article was in the January 1967 issue, I believe. Anyway, Williams knows what he does, and what he doesn't he admits it. Good for him, and good for Bob Dylan.

I have no complaints whatever where your magazine is concerned. As for that thing-amajig who said he wouldn't pay thirty-five cents for your whole building, well I tarred and feathered him mentally. Oops. That makes me outside the scene. 'Cause that ain't love, is it?

Claire Spence  
Eddystone, Manitoba, Can.

Editor:

I doubt you will print this but it's been on my chest for a long time. It concerns the opinions of Mike Bloomfield that were in an earlier issue of your magazine. This in particular deals with what Bloomfield said of the Stones and their music. First, I'd like you to know that I am a musician of rock variety. I play bass. Now back to the complaint - first Bloomfield says that Jagger can't sing. Well, have you ever heard the guttural mutterings of Paul Butterfield? Secondly, he says that Keith Richard plays phony lead, but I would rather you listen to the screechy treble and volume on ten trash that Bloomfield rambles.

Bloomfield is good on his instrument, mainly because he is quick. Butterfield is a master of the harp, but Brian Jones is also good. But there is no comparison of the two bands. The Butterfield group plays blues which is mediocre when compared to Muddy Waters and B.B. King, who are the only ones who can do anything with straight blues. The Stones know more than three chords and have

written songs like "Lady Jane," "I am Waiting," "Back Street Girl," and "Ruby Tuesday."

How can Bloomfield even talk about the Stones when he's lucky he even got recorded? Bloomfield should apologize - he plays modest music so he should act modest also.

Sincerely,  
Andrew Tyner  
Los Angeles, California

Dear Editor:

You truly have the best magazine in the world. Since I live in a small town, it is very hard to find albums I want. When new ones come out, it is very hard to find out about them. This magazine has made it possible for me to know what is happening in the music world.

My favorite groups are the Grateful Dead (their album is great), Cream, Blues Project (Danny Kalb), Moby Grape, Doors and, of course, the fabulous Beatles.

I hope we'll have some more stories on the Byrds. If possible, have a good picture of Frank Zappa and all the Mothers together. Eric Clapton is great. John Lennon is a genius. I think music has not even begun to be born...even with all today's groups and all they have done. The more groups that are formed means more new sounds. I personally think music or so-called "this generation's" music will grow and develop for years upon years.

Jimmy Hayes  
901 West Main St.  
Dillon, South Carolina

PS: Please keep up the good work. Without this magazine many group lovers would never know what was going on.

Dear Editor:

Since your magazine is the only one that prints anything laudable on the Spoonful, I would like Zal to hear his fans' views from a reputable source. I have just heard that he has quit the group to venture out on his own. As one of his fans, I would like to express my hopes that his decision is one that will make him truly happy. Of course, I wish he wasn't

leaving but I knew a split was inevitable. I heard the Spoonful in concert at Denver with their new lead guitarist, Jerry Yester. Although Jerry is undoubtedly an excellent musician, I couldn't picture him as a Spoonful, and his style certainly did not fit in with John, Joe and Steve. So please don't say that Jerry has replaced Zallie, because Zal is irreplaceable.

A Lovin' Spoonful Fan  
David Ragan  
Pueblo, Colorado

Dear Editor:

I would like to say to the people who automatically condemn a song because it's not by one of their favorite groups, "You're being unfair. If you read the September issue of Hit Parader, you probably saw a letter to the editor from Robert E. May in Tulapo, Miss. He has got things straightened out for non-musicians. To appreciate a song, you needn't be a musician. I'm not in a jazz trio but I am playing lead for a rock group. Robert has the perfect formula or standard to judge a song by. If you'll read his letter, maybe it will help you."

If you can't enjoy all types of music, your life must be very small and clipped and boxed in. I personally dig jazz, classical and soul. The Four Tops, The Rolling Stones, The Beatles, Beethoven, Brahms, and Wilson Pickett and Shorty Rogers and Ray Charles are just a few of the musicians in my listening range. Why, I even listen to Frank Sinatra and Dean Martin.

So, dig music. Analyze it, and try to pick a good part out of it. Don't automatically down-rank and condemn a song because your favorite group doesn't do it. Listen to it and maybe you'll become a new person. The more flexible a person is, the better is his life. How does the old sayin' go - Variety is the spice of life. That is true.

Jack Green  
Box 701  
Wabasso, Florida

(continued on page 64)



# Tribute To ZALLY



The audience yells, "Where's Zal.....we want Zally." Sebastian turns his back to the audience. Joe grabs the mike and says, "We thought you'd ask that. Zally decided he wanted to go into acting or something." Then he introduces Jerry Yester as the new member. Sebastian turns to face the audience and with an obvious lump in his throat leads the band into one of his own compositions.....

Didn't want to have to do it  
 Didn't want to have to break your heart  
 Didn't want to have to do it  
 I kept a-hopin' from the very start  
 But you kept on a-tryin'  
 And I knew that you'd end up cryin'  
 And I knew I didn't want to have to do it at all  
 Didn't want to have to do it  
 Didn't want to have to be the one to say it  
 Didn't want to have to do it  
 I kept a-hopin' there'd be something to delay it again  
 Yeah, but then  
 No, I didn't want to have to be the one to say the end  
 Was a time when I thought a love could fly and never,  
 never fall  
 Why should I suppose, we were never really meant to be  
 close to each other at all  
 No, I didn't want to have to do it  
 Didn't want to have to be the one to say it  
 Didn't want to have to do it  
 I kept a-hopin' there'd be something to delay it again  
 Yeah, but then  
 No, I didn't want to have to be the one to say the end  
 No, no, not the end  
 No, no, no.

("Didn't Want To Have To Do It" by John Sebastian.  
 Copyright 1965 by Faithful Virtue Music Co., Inc.)

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# JOHN COLTRANE:

When John Coltrane died on Monday, July 17th, the world of progressive music lost one of its leading jazz figures, and Impulse Records lost its most-recorded, most-awarded artist. Death came to Coltrane at the age of forty at 4:00 a.m. in Huntington Hospital, Huntington, Long Island, New York, as the result of a liver ailment. The tragedy was especially felt by the staff of ABC Records, Inc., whose offices the jazz star had visited only the Friday before to discuss recording plans with Bob Thiele, who has produced all of Coltrane's recordings for the company. "Trane," as his friends call him, is survived by his mother, his widow, Alice McLeod Coltrane, and four children, John Jr., Rabi, Michelle, and Oran, born earlier this year.

John Coltrane, soprano and tenor saxophonist, composer-arranger, signed with Impulse Records in 1961 and his first album in September of that year was the sixth to be released by the newly-formed label. Called "Africa/Brass" and described by Hi-Fi Stereo Magazine as "whirlpools of emotions... so hypnotic a mood that time, in a sense, stops," the LP began a long series of recording sessions over a period of six years in which Coltrane produced a total of seventeen albums of Impulse, one as yet unreleased.

With each album release, Coltrane's reputation as the leader in the avant-garde jazz movement steadily grew. During his entire recording career with Impulse, Coltrane continued to reach out and explore and try to achieve musical goals that were frequently difficult, but always fascinating, and his dedicated efforts to attain them created a legend that will live in jazz history. His achievements were not entirely solo efforts, and the Impulse catalog includes an album with Coltrane and Duke Ellington; a recording with vocalist Johnny Hartman (called "a stroke of genius" by Stanley Robertson in the Los Angeles Sentinel); and a live recording at Newport with Archie Shepp.

The zenith of Trane's recording career was perhaps reached in January, 1965, when "A Love Supreme" was released. Downbeat Magazine called it the "Year of Coltrane" when the magazine's Readers Poll placed the artist first in its Hall of Fame, First Tenor Saxophone, Jazzman of the Year; and the

Amen



International Jazz Critic's Poll picked the album as Record of the Year. Jazz Magazine's Readers Poll also picked it as Jazz Album of the Year, First in the Small Group Category and Jazz Composition of the Year. Critical comment on "A Love Supreme" permanently stamped Coltrane as the leader in his field and a jazz star of the first magnitude. Based on his original poem, the album represents Coltrane's personal dedication to the rediscovery of God and was called by Downbeat Magazine "thoroughly a work of art." Audio Magazine considered it "one of the most eloquent performances ever committed to wax;" the National Observer said, "so complex and so complete that not even many listenings reveal all it has to offer."

Dave Crosby and Jim McGuinn of the Byrds credited Coltrane with influencing rock and roll with his "anti-establishment music. The note cluster concept, random improvisation." The music in "A Love Supreme" seemed to parallel new musical ideas from the Far East which deeply touched the Byrds and other rock musicians. "Coltrane is just incredible on that album," said Crosby.

The following year, in January, 1966, Coltrane's "Ascension" created another atmosphere of critical acclaim which brought him Jazz Magazine's Readers Poll's Best Album Award, Best Composition and Best Tenor Sax awards. Hi-Fi Stereo Review proclaimed, "No previous jazz album has consistently sustained such startling levels of intensity," and Downbeat called it, "Possibly the most powerful human sound ever recorded." High Fidelity said, "It is impossible not to become totally involved in this fantastic con-

ception and these amazing performances."

There was also an extraordinary amount of sensitivity in Coltrane's work. Part of the fury in much of his playing was the fury of search, the obsession Coltrane had to play all he could hear or would like to hear -- often all at once -- and yet at the same time make his music, as he put it, "more presentable."

This restless probing, extracting, absorbing and moving on was characteristic of Coltrane. His earliest influence was Lester Young, but his first horn was an alto sax, so he became attracted to Johnny Hodges at the same time.

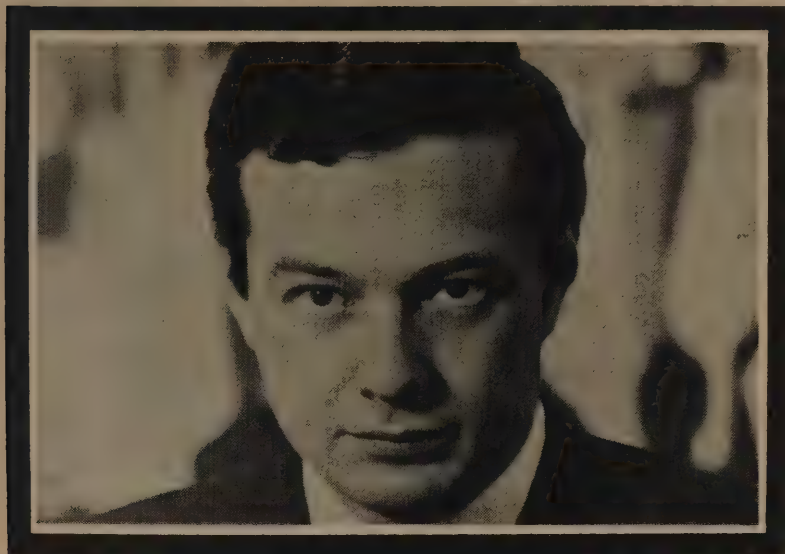
Toward the end of the 1940's he fell under the musical influence of Charlie Parker. But when he joined Eddie Vinson's band, it was as a tenor player, and, as he noted, "A wider area of listening opened up for me. On alto, Bird has been my whole influence, but on tenor, I found there was no one man whose ideas were so dominant as Charlie's were on alto."

His playing experience included stints with Vinson's band and those of Dizzy Gillespie, Johnny Hodges, Earl Bostic, Thelonious Monk, and Miles Davis. Coltrane left the Miles Davis group in April, 1960, and emerged with a fresh and exciting quartet backed by his artistry as composer-arranger. Joining Impulse the next year, Coltrane's albums advanced his reputation to the point where he was an undisputed jazz leader.

John Coltrane's untimely death was as unexpected and surprising as his music -- perhaps a fitting climax to the fulfilling career of a unique jazz giant. □



# BRIAN EPSTEIN



Brian Epstein, the man who believed in the Beatles and "shouted from the rooftops" about them when they were making ten dollars a night, was dead in his bed on August 27. Death of the 32-year-old impresario was apparently due to natural causes.

The Beatles, who were attending a class in Indian Philosophy, rushed home to London when they received the news. George Harrison commented that Epstein's spirit still lives.

The brash, energetic Epstein was a 26-year-old salesman in one of his father's furniture and record stores in October 1961, when a youth requested a record made in Germany by four unknown British lads. Although he didn't have the record in stock, Epstein looked for the group and found them in a Liverpool cellar, the Cavern Club. He felt that if the group adopted a cleaner image they could become more successful.

Even though he had never managed a group before, he persuaded the Beatles to sign a contract that would give him 25 per cent of their gross earnings. Then Epstein went to work. "One did everything," he once told a reporter. "One worked very hard. One shouted from the rooftops about the group when there was no enthusiasm for groups. People thought you were mad, but you went on shouting." In a few years, fans all over the world were shouting and both Epstein and the Beatles were multimillionaires.

Later, Epstein signed other pop stars, including Cilla Black, Gerry & The Pacemakers, Billy J., Kramer and Tommy Quickly. He formed a management company, NEMS Enterprises, which handles the Bee Gees, the Cream, the Cyrkle and several others. He branched into movies with the Beatles and he even became manager of a bullfighter.

In his autobiography, "A Cellarful of Noise," published in 1964, he claimed that he was a failure at school and he was expelled from junior college for being behind in his studies. He entered the family furniture business, gave it up for an acting course at The Royal Academy Of Dramatic Art, gave that up and finally returned to the record department of his father's store in Liverpool.

Although the musical talents of John Lennon, Paul McCartney, George Harrison and Ringo Starr cannot be denied, if Brian Epstein had not been curious enough to seek them out and ambitious enough to guide their early career, the world might never have known them and pop music would not be as creative, realistic and innovative as it has been since the emergence of the Beatles. □

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# THE STAX STORY PART 4 AL JACKSON



Born November 27, 1935, in Memphis, Tennessee, Al studied drums in high school, and played with his father's band until he formed his own nine-piece band. He is a graduate of Booker T. Washington High School. Several years later he received an offer to play with the Jazz Prophets, but was reluctant because jazz was a new field for him. However, he accepted the offer and liked it. He was also on the road with Roy Milton a year, and when he returned, was offered a position with Stax Records and Booker T. & The MG's.

**HP:** The Stax recordings have the cleanest drum sound I've ever heard. What part do you play in this?

**Al:** To me it's just a rhythm part and I play it as simple as possible. I concentrate on the basics and, if I back a singer or a soloist, I stay out of his way. I don't like to break up rhythm. I like it solid. I've believed in solid rhythm since I joined Steve Cropper six years ago. We just feel each other out and I'll continue to work this way for another forty years. I really dig it.

**HP:** Does it take you long to get the right groove for a song?

**Al:** Not really. Most of our songs are recorded in one take. We play a lot of these songs on gigs. So, when we go into the studio, we know them.

**HP:** Do you set your drums different in the studio from on stage?

**Al:** No. I never change. I have a studio set that I never take out.

**HP:** You seem to put a lot of emphasis on the bass drum.

**Al:** That's because I believe in solid rhythm whether I'm playing 4/4 accented or 2/4 accented. It's syncopated rhythm with the bass drum,

and less emphasis on the left hand. It keeps it solid.

**HP:** Do you think this is a characteristic of the Memphis beat?

**Al:** It might be. It's a different groove from the Motown beat. They have one set of rhythm patterns and they change the bass rhythms. I dig their sound but they use the stomp rhythm practically on everything. The records they do are made from the switchboard and ours are natural.

**HP:** Do they record their drums different from Stax?

**Al:** They use echo and we don't. We cut our drums flat. I don't use any muffling or anything. I just play the way I feel. I play with the butt end on my left stick. I developed that from playing hard on gigs. I've tried to change but I can't feel it any other way. The stick balances better for me from the butt end.

**HP:** That's probably why it sounds so crisp on the records.

**Al:** That's mostly because it's cut flat and no echo. The telefunken mikes are set up to get the natural sound of the drums, and we don't cover it up with conga, bongos, tam-





bourines and all that creative rhythm. That's Motown's thing. I'm not kicking it - it's just not our bag. HP: Did you have any problems working out rhythms with Duck Dunn, your bass player?

Al: No, not at all. We've been together six years and we just feel each other. When Otis Redding comes in to cut, and we know what groove we're gonna be in. If Johnny Taylor or somebody else comes in, we feel their groove, too.

HP: Do you have to play softer behind Albert King?

Al: No, not with anyone. I've always recorded on the same level. The only tune I played soft on was "Try A Little Tenderness" with Otis, and that didn't last throughout the whole song. At the end it builds up to a hard-driving thing. Whether we're recording or gigging, we believe in hard-driving.

HP: Have you ever done any jazz drumming?

Al: I tried with a few jazz groups but I didn't have the feel for it. Maybe I don't have the knowledge for it. It's very complicated. The music itself is a great challenge. My greatest challenge is a recording session. I'd rather play a record session than anything else.

HP: What would happen if you played jazz patterns on your records?

Al: I don't know what you mean by jazz patterns. I believe in rudiments whether you play jazz or anything. It's a matter of feel. In jazz you might have a light swing touch. But you're still playing rudiments. There isn't a different set of rudiments for jazz and R&B. It's all the same. It's just a matter of feel to me. I don't have the feel for jazz.

HP: Who are some of your favorite drummers?

Al: In jazz, I like Max Roach and Art Blakey. R&B is a class by itself. Everybody has their own little thing and everybody has something to offer. No one man can say it all, even in R&B. One man might knock me out because he came up with a feel that I didn't think of. I really don't know any other drummers. I'm in the studio most of the time.

I'd really like to get together with them. For me rhythm patterns are sort of running out. Although every studio gets a different sound, everybody's on this 4/4 stomp thing. You never get sick of it but I'd like to hear somebody create something else. I've tried. I cut "20-75" with Willie Mitchell at Hi Records. It was a syncopated thing. I was with him for six years. It caught on for a while but it went right back to the old stomp rhythm. I guess it's got to be solid so the kids can get it. Everybody feels the naturalness of a stomp.

HP: Are you inspired at all by watching dancers?

Al: Yes. Different gestures. You adapt certain things that the dancers do. All kinds of things inspire me. It's the same thing as a singer who hears a song he likes. He'll take it and do his own version of it. I wish I could take off for a while and go dig some other bands. I'd like to find some new rhythm patterns and feels that knock me out. I'd go back and work them into what I do. I wouldn't want to watch concerts. I like to see bands playing for dancing. A drummer has more freedom on a dance. On a concert, a drummer can't cut through the amplifiers with rolls and turns. A drummer is more solid at a dance because the dancers have to hear drums.

HP: Do you think you'll ever play any jazz numbers?

Al: We have some ideas now for semi-jazz things - Ramsey Lewis type things. We'd like to cut them live in an ideal setting. It came off well for Cannonball Aderley's "Mercy, Mercy." That's a funky, groovy tune. The idea of it being cut live sells the tune. If it was done in the studio, it wouldn't seem so natural.

HP: What kind of drums do you use?

Al: I use Rogers drums and plastic Rogers heads. I don't make them tight. You get the rebound when they're tight but when they're loose, like I use it, I can bring it back myself. I like to feel the looseness, I can control what I'm doing better. It seems to be deeper. If I get a new set, it'll be Rogers again. jim delehant

(Next month Duck Dunn, bassist with Booker T. & The MG's, will continue The Stax Story.)

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# Platter Chatter

**GROOVIN'** is the new sound of the Young Rascals. Once a fiercely hard-rocking group that could shake the foundations of any discotheque loose, the Rascals are now in a relaxed, lilting and happy mood. "Groovin'," the important pivotal record, was an enormous hit, followed by "A Girl Like You," and now this album which really displays the Rascals' versatility. Felix and Eddie have written a batch of great new songs, from the soft, bouncy "If You Knew" and "How Can I Be Sure," with strings, piano and an accordion straight out of some Parisian cafe, to their rocking hit of a few months ago, "You Better Run." Gene wrote two songs, the sad-happy "I Don't Love You Any More" and "I'm So Happy Now," backed by a brassy band. "Sueno" has a subtle Latin rhythm, and "It's Love" features a fluttering flute. *Groovin'* is a groovy album. (ATLANTIC SD 8148)

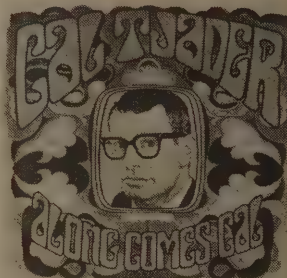
**BEE GEES FIRST** is a very good album. The melodies and lyrics are formidable; orchestrations are tastefully blended into each song; two of the numbers are proven hits; but most of the album's fourteen tracks sound like the Beatles. Is it flagrant imitation or were the Bigg brothers born with vocal chords similar to Lennon's and McCartney's? The Bee Gees claim that any similarity is accidental. We'll agree with them now, but we're waiting to hear what their second album sounds like. Meanwhile, *Bee Gees First* contains some very potent music, including "New York Mining Diaster," "To Love Somebody," "In My Own Time" and "Cucumber Castle." There's a beautiful Baroque orchestration on "Turn Of The Century," and "Please Read Me" features some lovely group harmony. Special effects are almost mandatory for any major group nowadays. "Every Christian Lion-Hearted Man" begins with the distant mumblings of chanting monks, "Holiday" opens with a droning cathedral organ and "Craise Finton Kirk Royal Academy Of Arts" has a "Winchester Cathedral" vocal sound. One of the Bee Gees' strongest original points is the soulful voice of Barry Gibb, heard on "I Can't See Nobody" and "Close Another Door." This album sounds like the Bee Gees will be around for a long time. (ATCO SD 33-223)

**ALONG COMES CAL**, featuring two superb Latin-jazz groups led by vibist Cal Tjader, achieves an unusually high level of good taste. Each musician contributes just the right touch in just the right places. Most of the music, like the gentle haunting "Similau" and the romantic "Yellow Days" and "Round Midnight," is smooth, subdued and beautiful. The group has fun on "Trick Or Treat," they give a couple of pop hits, "Along Comes Mary" and "Our Day Will Come," a rocking ride, and "Los Banditos" and "Samba Do Suenho" are swinging jam sessions. Give a listen. (VERVE V6-8671)

**LITTLE GAMES** is the first album from the Yardbirds since Jeff Beck left. Jimmy Page continues the sizzling guitar tradition and the group is again experimenting with different sound effects and other fun stuff. Muddled voices, a boat whistle, bagpipes and distant children's voices float through "Glimpses." In the exotic sounds department we have Oriental-flavored acoustic instruments on "White Summer" and a deep sound that could be a bowed bass or a reed instrument on "Tinker." "Stealing" is a new venture for the Yardbirds, but we've all heard the old time jug-band sounds, complete with harmonica and kazoos, many times before. "Drinking Muddy Water" is a good example of modern white boy blues, namely an exciting instrumental and a disappointing vocal. "Soldier Boy" tells a little story with a military drumbeat and "Black Rose" is a subdued ballad. Some of the special effects make it and others seem contrived, but if you're a Yardbird fan, you should enjoy their latest and long-awaited album. (EPIC LN 24313)

**MUSIC OF INDIA - Album 2 - THREE RAGAS - RAVI SHANKAR.** There are many LPs of Indian music available but this one has some of the most intricate and exciting sitar playing ever heard. Each raga builds slowly, then explodes into insistent, kaleidoscopic variations. Despite the complexity of the music, if you listen closely you can follow its many shifting patterns and rhythms. Guitarists and drummers, no matter what style of music they play, can learn much about improvisation from this album. The music of Ravi Shankar transcends rigid classification. It's vital and alive and beautiful, and you should listen to it. (ANGEL 35468)

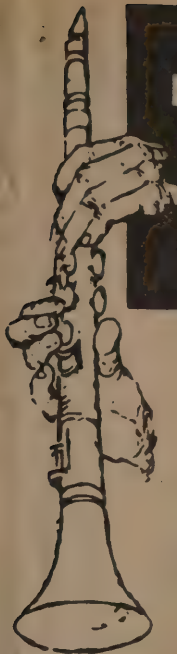
GROOVIN' THE YOUNG RASCALS



MUSIC OF INDIA







# B.B. KING TALKS TO JIM DELEHANT.



Anything you want to sell nowadays, all you've got to do is advertise. I think people are just beginning to advertise blues. Aretha Franklin, for instance, had one of the biggest records in the country, called "I Never Loved A Man." Now that's about as funky as we get. That's real blues.

Stax records in Memphis puts out some good blues with Johnny Taylor. Otis Redding does a lot of things that I like. A lot of artists do things I don't like.

There have been some jazz singers and rock and roll singers that I like. I can't think of any out-and-out blues singers today. There was one a long time ago called Jimmie Rodgers. I idolized him when I was coming up.

Believe it or not, Gene Autry used to sing some nice blues when he first started to record. Today Mose Allison does some nice blues from time to time. The Righteous Brothers have done some nice things. Now these rock groups started off with blues songs, but they're not typed as blues singers.

Some of the Rolling Stones' and the Beatles' things are good. I was typed as a blues singer and now I try to wear the title. There's probably people that don't like a lot of my things. It's funny, people that start off with something else can sing the blues or anything they want, and they're not typed as a blues singer. But if you start off singing blues, you're always a blues singer regardless of what you learn later on.

There's a whole rack of singers that could carry on the tradition if they wanted to. Just take Johnny Taylor, for instance.

I've heard the youngster Mike Bloomfield, too. I like him very much. There's a lot of rock guys doing blues. Just like the country guys do blues and the blues guys do country. I'm glad that guys like Mike Bloomfield are doing what they're doing because it makes it better for us. If it wasn't for a lot of those guys, we could never be heard.

I practically live on the road now. I had a home in Los Angeles, but my wife and I are separated and that's hers now. I have a farm in Tennessee, but my dad lives there, so that's his. I don't live any place, really.

Sometimes I wish I could play around and have a job like other people. Go to work days, come home at night and have a stationary place.

I used to enjoy being a discjockey. But now I think I'd like to run a service station. I like to tinker with automobile engines. That's what I'd do if I ever came out of this business with some money to invest.

I'm proud of my farm, too. We raise a little of everything down there. Cotton and corn, beans, and about forty head of hogs. We have a rather large family to feed. It's a 29-acre farm. I don't think I'll ever really settle down to one place. I'll never quit singing and playing as long as they'll hear me.

I guess I was around twelve when I first saw an electric guitar. The first person I saw playing one was a sanctified preacher named Archie Thayer. First time I actually saw one was in the Sears & Roebuck catalog. I remember that because it intrigued me.

It was a long time before I ever had my hands on one. The first time was with this preacher. My uncle was married to his sister and he would visit us sometimes. When I first started to play guitar, I copied a lot of guys that were popular then. There was Blind Lemon Jefferson, Lonnie Johnson, Jimmie Rodgers, Bumble Bee Slim. There were a whole lot of people that I liked. They were all unamplified, though. I don't think they had amplifiers then.

The smoothness of the sound and sustaining of the tone fascinated me. When I woodshed on my guitar, I usually don't play it electric. Right now I have a Gibson guitar and a Fender amplifier.

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# MY Favorite Records

by Smitty (ex-Raider drummer)



I think everything I hear has an influence on me. In one song I might hear a particular mistake or something different that's thrown in and I learn from that. I've always been interested in producing and getting into music as much as I can. So I listen for everything that's appealing to me. When I total up all these appealing things, I'll have my bag and I'll do something in that vein from the production end.

There might be something in a song that I don't like and I'll try to figure out a way to improve it. The albums I've been listening to lately have been strictly for pleasure because I hardly have time for pleasure any more. Right now I'm listening to Donovan. The things he's doing are very pleasant to sit back, relax and listen to. I like what he's doing very much: I can hear how I would do

them, so I like them twice as much. The things he's doing can be done so many different ways. The way he's doing them is getting right down home. Pretty close to it. I'm thinking of his "Sunshine Superman" album.

Starting with "Rubber Soul," the Beatles have had a lot of influence on my own writing. I love the Beatles' words. They're simple, common and straightforward. I want my things to be natural and to the point. I have to work on that. The Beatles have a way with words that must have something to do with their English upbringing.

I first really started to listen to drumming when I heard Ray Charles for the first time. His albums have always been very big with me. The people who have affected me most are Ray Charles, Donovan, Beatles and Rolling Stones. □

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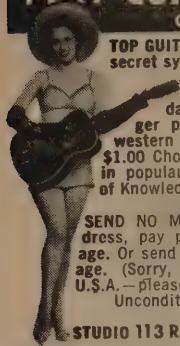
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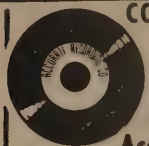


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# NEW STARS on the

## BOBBIE GENTRY

Bobbie was born and spent the early years of her life in Chickasaw County, Miss. Her "schoolin'" (as she would put it) was acquired in different places: North Greenwood Elementary in Greenwood, Miss.; Palm Valley High School in Palm Springs, Calif.; and U.C.L.A. (where she majored in Philosophy) and the L.A. Conservatory of Music (where she studied Music - Theory, Composition, and Counterpoint). She's tall and beautiful, with dark hair that falls on her shoulders, and deep dark liquid eyes that turn a man to a quivering heap of "I'll do anything you want, Bobbie." Her musical talent is much varied.....she plays guitar (that's her you hear on "Ode To Billie Joe"), piano, vibes, banjo (!) and bass. And as if that weren't enough, she has appeared in little-theater groups as an actress, and as a dancer in Las Vegas.

Her music — and her performance of it — transcends all barriers. Her record is being played on every type of radio station format there is.....Top 40, Good Music, Country and Western, and even Rhythm and Blues. Her sincerity and honesty get to people of all ages: from the much maligned "teenybopper" to the senior citizen. In the few short weeks of her career, it is obvious to all that she has that indefinable "something."

Her first LP is even now on its way to record stores all across the country. It is made up of ten tunes, nine of which are self-composed, including some with the fascinating titles, "Chickasaw Country Child," "Lazy Willie," "Papa Won't Let Me Go Into Town With You," "Tuesday's Child," and, of course, "Ode To Billie Joe."

She has just completed a whirlwind cross country promotional tour, stopping in almost every major city, and is now back home in Hollywood where television and movie offers are keeping an answering service and the Post Office Department very busy.

There you have it. A short thumbnail sketch of the multi-talent that is Miss Bobbie Gentry. We have only scratched the surface, but never fear.....you'll be hearing much, much more from and about her.





# HORIZON

**LEWIS & CLARKE** Expedition



The Lewis & Clarke Expedition has arrived, on Colgems Records, the label that gave you the Monkees.

Titular leaders of the musical Expedition are Travis Lewis and Boomer Clarke, who front the quintet with their rich vocal harmonies, writing talents and bright personalities. Backing up their leaders are three six-foot-tall Westerners, John London, Johnny Raines, and Ken Bloom.

Travis Lewis is a natural born pioneer, whose boyhood ambitions suggest a curious mind. When a person chooses to be a scientist, a poet, a minister, an actor, and a lawyer, the obvious solution is to become a performer. Having done this, Travis still continues his studies at U.C.L.A. where his favorite subjects are English literature, classics courses and languages. At twenty, the ex-Texan is fond of adventure, travel, sports ("I'd rather participate than watch"), will tell you his favorite composer is Bela Bartok, and quotes the poets freely. In the group, Lewis plays lead guitar, and sings duet with Clarke.

Unlike Lewis, Boomer Clarke knew all the way from childhood what his ambition was to be — "a successful songwri-

ter and recording artist." Born in Los Angeles, he spent his early years in Texas, where for several seasons he sang soprano in the St. Mark's Boys Choir of Texas. When his youthful soprano turned tenor, Clarke joined the Woodberry Forest Men's Choir, and later, won a spot on a show called "Hometown Hootenanny." This is where he and Travis Lewis first met. While both boys moved around a great deal, they kept in touch from this point on and began working together about two years ago when Lewis moved to Los Angeles to complete his college studies.

Clarke, also a songwriter, describes his writing style as "a very crude cross between Buddy Holly, Chopin, and C&W." Together, Lewis and Clarke have appeared on "The Grand Ole Opry," "Hollywood Talent Scout," and the Tennessee Ernie Ford Show at Melody Land, in addition to making numerous nightclub engagements. Clarke goes to Occidental College where he majors in Diplomacy, World Affairs and Latin American Studies. In the Lewis and Clarke Expedition, Clarke plays second lead guitar, banjo, and, most important, alternates as lead singer with Lewis. □

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**WE READ YOUR MAIL**  
(continued from page 52)

Dear Editor:

In all your "We Read Your Mail" columns, I have never seen a single letter which had something good to say about the Monkees. It is totally unfair to just print anti-Monkee letters when obviously there are so many pro-Monkee people of whom, I am sure, a good percentage are writing. I am horrified at the fact that you print so many of these anti-Monkee letters which contain such uncalled-for remarks like "Keep trash like Monkees out!"

As for your out-and-out lie that the Monkees don't play their own instruments, I recently went to a Monkee concert and if the Monkees weren't doing their own playing, then they sure fooled twenty thousand people.

Of course, they do their own playing, but that fact alone credits them with a lot of talent. The fact that they were organized as an acting and not as a singing group, I am sure, has never occurred to all you pea-brained Monkee haters. They have made themselves into a leading rock and roll group, and you can't do anything about it.

As for the statement that they are the so-called "America's answer to the Beatles," that's a lot of first class baloney!!! As a matter of fact, they are, in my opinion, complete opposites of the Beatles. The Monkees, as I have pointed out, were originally an acting group and turned themselves by means of public popularity into a rock and roll group, whereas the Beatles started out as a rock and roll group and then turned to acting in their movies, "A Hard Day's Night" and "Help."

If all you people at Hit Parader and your dumb readers hate the Monkees so much as you continually prove, why, in Heaven's name, does this crum magazine keep printing articles and pictures of those four terrific boys?? I'll tell you why!!! Because

thousands of teens all over the U.S. would leave this junk to mould on the newsstands, including me!!!

Sure, I'm grateful to all the other groups around for their music, but the Monkees are the most original and terrific group around today and nobody can change my mind.

Very sincerely,  
Michelle Darby

North Tarrytown, New York

Dear Editor:

In your August issue you asked for letters from readers who dig the Byrds' album, "Younger Than Yesterday."

I'm writing to say that I think this album is one of the best I've heard in a long time and it's certainly the best effort by the Byrds to date. Every track is superbly produced and the album is a delight to listen to because each song is so different from the others. The driving rhythm of "So You Want To Be A Rock and Roll Star" is great. Dig the tight harmony and the complicated guitar work in "Have You Seen Her Face." "Time Between" and "Girl With No Name" are good, especially if you dig country music, and play it well. "Thoughts And Words" blends electronics and rocks beautifully, and on "Why" McGuinn's unusual guitar sounds really make it, in my mind. One of the stand-out songs on the album, "Renaissance Fair," takes you on a trip back to a medieval fair and creates pictures of shimmering crystals and soft colored velvet. Crosby's "Everybody's Been Burned" is one of the best ballads I've ever heard and his "Mind Gardens" is incredibly beautiful. I like to sit and listen to this song, and then try to analyze the images, and the theme and inner meaning. It's better than a lot of poems I've studied in English class. Finally, the Byrds give another Dylan song their great treatment. I think "My Back Pages" is the best song in the album. All in all, this album is utterly fantastic. Just one listen and you can't deny that the Byrds are one of the best and most original

groups around today. I especially dig Jim McGuinn's guitar work. He is unbelievably good on his 12-string guitar and he gets the most beautifully clear, bell-like sound.

I've seen your articles and interviews with the Byrds in past issues. They were great, and seeing as how Hit Parader is the best magazine around, I know you'll have some more in the future. As recording stars, the Byrds don't have to look up to anyone, not even the Rubber Soul boys. Just sit down and spin "Younger Than Yesterday" and anyone can hear what I mean.

Henry McHalsky  
249 Orchard Ave.  
Pewaukee, Wisc.

Dear Editor:

When I first got the issue of Hit Parader that sits here before me as I write, the August one to be exact, I thought I'd read everything that was worthwhile. It was the first issue I'd ever bought and I was in the process of discovering what I'd been missing all this time when I hit the mail column. I read it over briefly, but I missed the letter about your supposedly knocking "96 Tears" until now, when I picked it up again.

By the time I got through it, I was nearly in tears. How could you insult a song like that one is beyond me. I think it was one of the really great songs of last year and apparently some other people thought so too, considering it made #1 in Chicago in October '66. Apparently it didn't just appeal to us younger teens, either. The Music Machine picked it up for one of the cuts on the LP "Turn On" and they did it just great. Then you went on to insult "Can't Get Enough of You, Baby." I think you ought to have your head examined. Sure, I know it sounded almost exactly like "96 Tears" in most of the record. But most artists make records that sound like that one did to the first one at least once, and besides that,

it was a great piece of music - what with the use of echo effects in the middle of it and everything. I mean, it grabbed me and I don't mean around the throat either. You seem to have something against ? and the Mysterians, but I can't think of any reason why you should - they're a great group with a good sound, and they shouldn't be knocked. Believe me, some of these fantastic groups from the West Coast and such places deserve to be knocked a lot more; and what about the Beatles, with their utterly repulsive LP, "Sargeant Pepper's Lonely Hearts Club Band"? If anyone should be knocked, it's them! Or those phenomenal Monkees who made their best records with Studio Music Clans! How about them?

Otherwise, I guess, your mag is pretty good, although I won't hesitate to say that I've read better. How about less coverage of the worthless Frank Zappa, the Hippies in San Francisco, and more coverage of the fantastic Chicago sounds? Not Junior Wells, either - let's hear something about the groups. We've proved we can put out great groups from the Windy City - look at the Buckingham's, and there are many, many groups that deserve coverage. The Cryan' Shames, for instance, or the New Colony Six, Shadows of Knight, Saturday's Children, HP Lovecraft, The Trolls, and a lot more. Get on the ball! Chicago is where it's really happening and if you have to have such a tasteless person on the staff who would insult ? and the Mysterians so cruelly, at least keep him or her quiet, will you? We don't need that kind of slander in any mag.

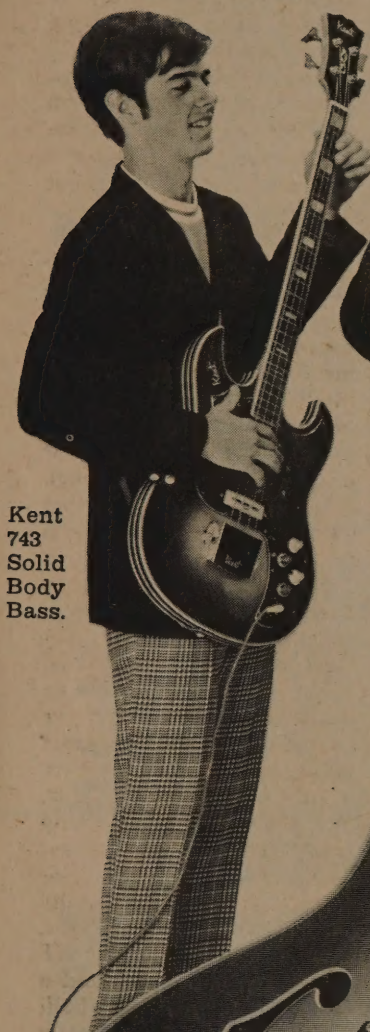
Sincerely,  
Janet Wanagas  
14944 Terrace Lane  
Midlothian, Illinois 60445

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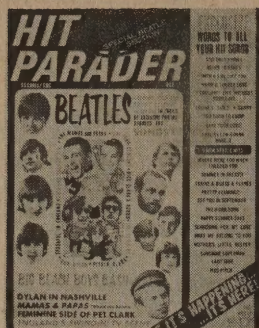
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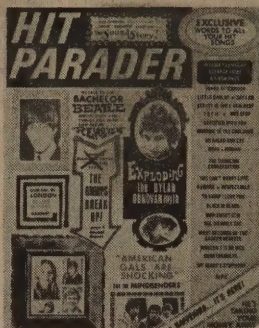
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OCTOBER, 1966

16 page Beatle extra,  
Beach Boys, Dylan,  
Spoonful, 4 Seasons,  
Mama's & Papa's,  
Pet Clark, Remains

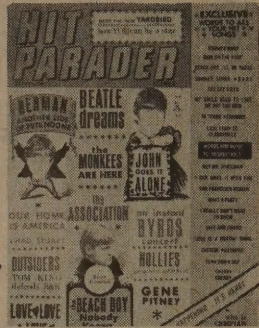
5 Beatle songs  
"Summer In The City"  
"Mother's Little Helper"  
"Sunshine Superman"  
"Sunny"  
"Lady Jane"



NOVEMBER, 1966

Paul on "Revolver"  
Orbison, Donovan,  
Byrds, Animals,  
Magoos, Spoonful,  
Blues Project

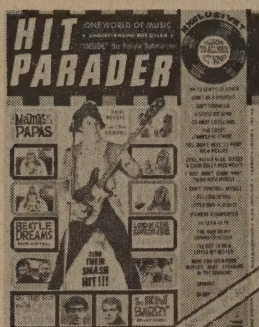
7 "Revolver" songs  
"Bus Stop"  
"Wouldn't It Be Nice"  
"Mr. Dingy Sad"  
"Can't Hurry Love"  
"Dangling Conversation"



DECEMBER, 1966

1st Monkee Story,  
Byrds, Herman,  
Hollies, Beatles,  
Association, Pitney,  
Yardbirds

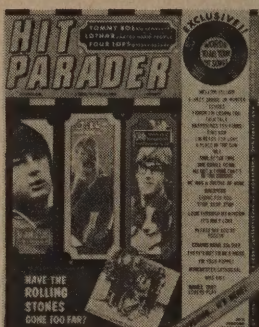
"Last Train To  
Clarksville"  
"Rain On The Roof"  
"Cherish"  
"Reach Out"  
"Cherry Cherry"  
"B-A-B-Y"



JANUARY, 1967

Mama's & Papa's,  
Bob Dylan,  
Beatles, Temptations,  
Gary Lewis,  
Sonny & Cher

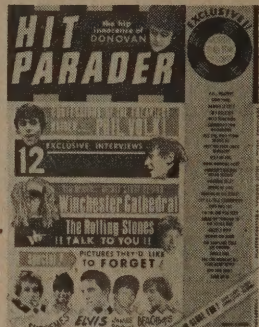
"Dandy"  
"Have You Seen Your  
Mother, Baby"  
"Airplane Strike"  
"Little Man"  
"Go Away Little Girl"



FEBRUARY, 1967

Rolling Stones,  
4 Tops, Lothar,  
Beach Boys,  
Otis Redding,  
Tommy Roe

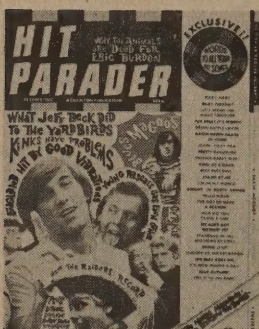
"Mellow Yellow"  
"98.6"  
"Stop, Stop, Stop"  
"Hazy Shade Of Winter"  
"Talk Talk"  
"I'm Losing You"



MARCH, 1967

12 interviews,  
Donovan, Stones,  
Ex-Byrd,  
Ex-Raider,  
Old Photos

"I'm A Believer"  
"Nashville Cats"  
"Good Thing"  
"Words Of Love"  
"Mustang Sally"  
"Grizzly Bear"



APRIL, 1967

Young Rascals,  
The Cyrkle, Kinks,  
Youngbloods,  
Wilson Pickett,  
Raiders

"Ruby Tuesday"  
"Kind Of A Drag"  
"Green, Green Grass"  
"For What It's Worth"  
"Snoopy"  
"Tell It To The Rain"



MAY, 1967

Beatles Want Out,  
Monkees, Donovan,  
Royal Guardsmen,  
Beach Boys, Who,  
Spencer Davis

7 Monkee songs  
"Penny Lane"  
"Epistle To Dippy"  
"Darlin' Be Home Soon"  
"Kind Of A Hush"  
"Love Is Here"



JUNE, 1967

Hollies, Mothers,  
Animals, Rascals,  
Jefferson Airplane,  
Neil Diamond,  
Tom Jones, Beatles

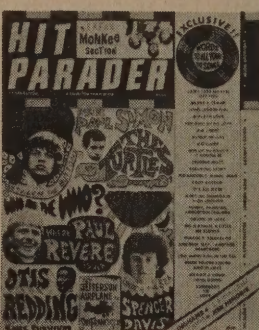
"Bernadette"  
"Something Stupid"  
"A Little Bit Me"  
"59th Street Bridge"  
"I Think We're Alone"  
"Jimmy Mack"



JULY, 1967

Jeff Beck, Hollies,  
Temptations, Cream,  
Easy Beats, Monkees,  
Spoonful, Joe Tex,  
Love, Zappa

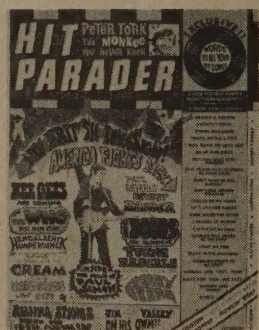
Stones "Buttons" songs  
"The Happening"  
"Groovin'"  
"Somebody To Love"  
"Friday On My Mind"  
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons",  
Turtles, Who,  
Donovan, Monkees,  
Paul Simon,  
Paul Revere

"Six O'Clock"  
"Him Or Me"  
"Creeque Alley"  
"I Got Rhythm"  
"Mirage"  
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors,  
Moby Grape, Who,  
Stax Story, Cream,  
Peter York,  
Yardbirds

3 "Headquarters" songs  
5 "Moby Grape" songs  
"C'mon Marianne"  
"Tracks Of My Tears"  
"Light My Fire"  
"Windy"

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Blaine, Ohio

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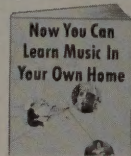
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